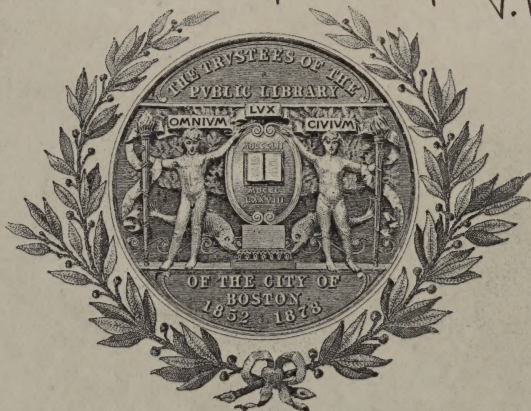


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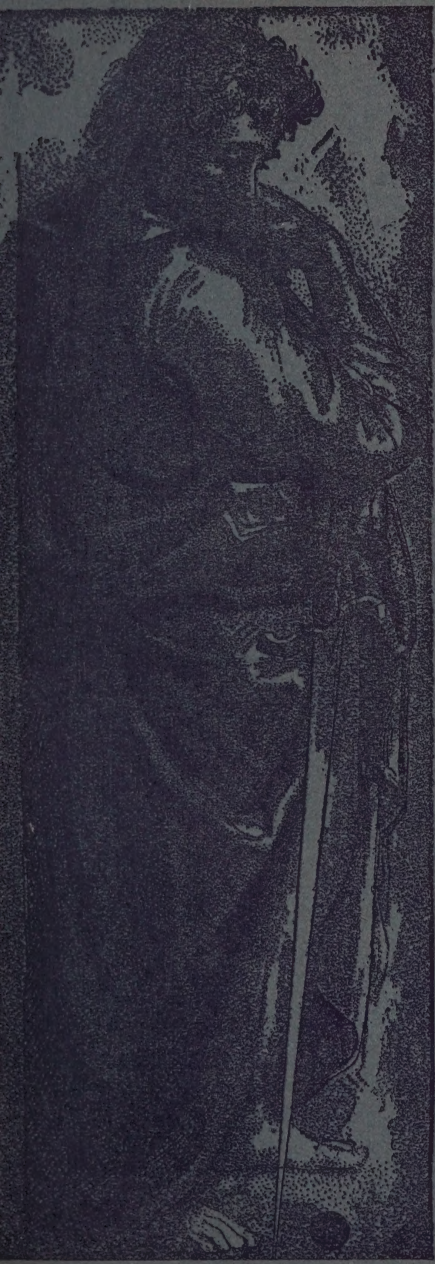
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GIVEN BY

Frank Chase



ART EXHIBIT CATA- LOGUE



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Horace K. Turner
Company,
Boston, Mass.

SPECIAL NOTICE

We have in preparation a complete ART CATALOGUE which will contain illustrations of all our regular subjects and include many new reproductions from American and European Galleries.

On receipt of your request we shall be glad to put your name on our list to receive our announcement of issue.

Art Exhibit Catalogue

1908 - 1909



Reproductions suitable for
School, College, Library,
and Home Decoration

Turner Prints, Carbons,
Photogravures, Color-
Prints from the Originals
in Painting, Sculpture, and
Architecture, and from
Nature in Europe and
America

Horace K. Turner Co.

Art Publishers, Importers
and Frame Makers

GENERAL OFFICES
AND WORKSHOPS

Oak Hill, Newton Center
Boston, Massachusetts

Boston Salesroom, 221 Columbus Avenue

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1908-1909
EXHIBITION

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Index



	Page
Preface	iii
Turner Free Traveling Art Exhibits	v
Turner System of School-room Decoration	i
Turner Picture Studies and Picture Study Prints	3
Instructions for Ordering	5
Sizes and Prices	8
Paintings	9
Statesmen	67
Poets	70
Sculpture	70
Egypt	70
Greece	75
Italy	76
Switzerland	76
Spain	83
France	84
Germany	84
England	84
United States	87
Natural Scenery	87
Alphabetical List of Subjects	89

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Preface

IN this year's Exhibits the famous masterpieces in painting, sculpture, and architecture necessarily form the nucleus, while around these we have grouped the most interesting modern paintings. Each school grade has been carefully considered in the selection of the various pictures, and excellent new subjects for the primary, grammar, and high school have been added. From the standpoint of an interesting exhibition it is the most satisfactory Exhibit we have ever sent out.

With the broadening of the school-decoration field the demand has increased for high-grade pictures at reasonable prices. The Turner Brown, Gray, and Hand-Colored Prints have been accepted since their publication as the most satisfactory high-grade pictures for decorative purposes. They are published in many sizes to fit the varying spaces in any room, while the prices of the different sizes adapt themselves readily to the large or small funds available for picture purchases at any time.

These prints are made by a wonderful secret process in sizes from 10 inches long to 6 feet long. The big size is the largest print made, and may seem an almost impossible achievement in reproductive art; but with our new process we not only make prints of this size, but make them with perfect faithfulness to the original, so that the finest

details are retained as accurately as in the smallest prints.

The prints are absolutely permanent in color, and are unequalled for depth, beauty, and brilliancy. In every way they are superior to prints made by old processes which sell for twice as much.

The Turner Hand-Colored Prints are made in all of the different sizes, so that it is possible at a moderate price to obtain exact replicas of many famous paintings in drawing, color, and size.

Our constant aim is to produce high-grade prints at lower cost each year, and in the present Exhibit will be found the first of a series of colored pictures made by a special process (not hand colored) which are exact replicas of the original and are somewhat less expensive than the hand-colored pictures. These subjects come in one size only; and as it takes many months to make the plates, but few can be issued each year. We recommend them, and guarantee them to be of the highest grade, permanent in color, and accurate reproductions of the original.

Our aim in choosing this year's Exhibit has been to present an interesting collection of the best educational pictures, reproductions from the galleries of Europe and America, as well as from the most artistic scenery in the world.

Turner Free Traveling Art Exhibits

DESCRIPTION OF THE EXHIBITS AND THE PLANS UNDER WHICH THEY ARE GIVEN

ORIGINATORS OF FREE TRAVELING ART EXHIBITS. Several years ago we established the first free traveling art exhibit. We began with one crude exhibit and small attendance. Last year we had twenty-two collections, with an attendance of over one million people. This year, to meet the demand, we require forty exhibits.

The best place to inculcate the love of the beautiful is in the schoolroom. To the rising generation the most effective lessons can be given, and from the school millions of children will carry the lessons to millions of homes.—PRESIDENT ELIOT, Harvard University.

DEFINITE RESULTS. Fifteen hundred towns and cities have held these exhibits successfully. Towns of 1,300 people have raised \$240.00; of 15,000, \$600.00; of 60,000, \$1,200.00; of 250,000, \$2,200.00.

PICTURES IN EXHIBITS AND PROCESSES. Each exhibit contains 200 large pictures of ancient and modern art, chosen from all publishers the world over, and occupies 1,200 square feet. The productions include the finest brown prints, carbons, engravings, etchings, photogravures, and color facsimiles, exact replicas of the originals in drawing and color, so that one visiting the collection sees many of the most famous masterpieces as they appear in the great galleries of the world.

The finest collection ever gathered together in this country.—BOSTON TRANSCRIPT.

TURNER PRINTS

In addition to the prints from all publishers, we now include in our exhibits the Turner brown and gray Prints. These are the product of the only process by which absolutely fadeless prints of every size can be made. Sizes vary from 8 x 10 inches to six feet long, the latter the largest reproduction known. They are unequalled for depth, brilliancy, and carrying power, are especially adapted to large halls, and their cost is much less than other high-class reproductions.

IMITATORS. Quite naturally we have many imitators; the first class, local art-stores loaning a miscellaneous collection of pictures as an exhibit to advertise their business, without considering the adaptability of these pictures to school decoration; the second class, firms loaning their ex-

hibits to advertise their particular line of pictures under conditions which compel the exhibitor to purchase *those pictures only*. Our exhibits not only contain the best pictures for school decoration, but are used also as high-grade entertainments to cultivate and instruct, and the funds may be used to purchase *any picture published*, or for any other purpose.

It may be said that no such admirable representations of the architecture of Egypt have been seen in this country before, and the views of Alhambra are without rivalry in their beautiful perfection of the detail of Moorish architecture.—
SPRINGFIELD, MASS., REPUBLICAN.

PURPOSES FOR WHICH EXHIBITS MAY BE USED. While the exhibits raise funds primarily for the purchase of pictures to decorate schoolrooms, any funds raised may be used to purchase school libraries, pianos, physical apparatus, or for any other purpose whatever (see Terms of Exhibit, Plan 2). Containing the best pictures for each grade, the exhibit is a great incentive to systematic decoration as outlined under "Turner System of Schoolroom Decoration," on page 1. Our experts in this field have made remarkable progress the past few years, and we will gladly plan at any time complete decoration of any building, supplying lists of special subjects suited to this purpose.

STANDING OF OUR EXHIBITS. The standing of our exhibits is shown in the newspaper clippings in this announcement. During the National Educational Association Convention our exhibit at the Boston Art Club was the only one officially recognized by the committee, who distributed 25,000 tickets to visiting teachers. We have thousands of recommendations from all over the country.

Genuine artistic merit is the quality for which the pictures have been chosen.—NEW YORK POST.

THE EXHIBIT.

SIZE OF PICTURES. The actual pictures without mount range in size from 16 x 20 to 30 x 40 inches.

SUBJECTS. The pictures in the exhibit contain the best examples of ancient and modern painting, architecture, and sculpture especially adapted for schoolroom decoration.

MOUNTING. To keep the exhibit clean and attractive, the 200 pictures in each collection are mounted on dark, rich cloth which makes a uniform background.

FRAMING. The pictures in the exhibit are not framed ; the dark mounts serve as frames and save transportation charges. Funds raised through exhibits may be spent for framed or unframed pictures. We carry the best quality of frames.

There is something for every taste, and no one will be disappointed.— COLUMBUS CITIZEN.

CATALOGUES AND NUMBERING OF PICTURES. Each picture in the exhibit is numbered to correspond with the catalogue number, which contains much interesting information concerning the artists, giving date and place of birth, and where original paintings are now found. The catalogues sell at the nominal sum of ten cents, so that all may afford them. Twenty-five per cent of the total catalogue sale is added to the picture fund ; the balance is paid us to cover the cost of catalogues.

RACKS FOR HANGING THE PICTURES. The pictures are hung on special racks sent with the exhibit. These make the exhibit orderly and artistic in appearance, as each picture is hung in its special place ; further, the exhibit can be put up in a much shorter time and without injury to the hall.

The collection of photographs and photogravures of famous paintings now on exhibition in the High School is considered the finest ever presented in St. Louis.—ST. LOUIS POST DESPATCH.

SHIPPING-CASES. Pictures, catalogues, and picture-hooks are packed in a strong trunk, and racks in a special case.

LOCAL ORGANIZATION AND INSTRUCTIONS. We have arranged such suggestions as have been obtained from our 2,000 successful exhibitors in printed forms which outline a perfect exhibit organization. These are sent free to each town, and relieve the exhibitor of all responsibility except the actual management.

The exhibition of art photographs which opened in City Hall this morning represents the finest thing in this line which has ever visited Springfield, and merits a good attendance.— SPRINGFIELD, MASS., UNION.

NO FINANCIAL GUARANTEE. No definite financial guarantee is necessary to secure the exhibit. We simply loan you the exhibit without charge, under Plans 1 and 2 of "Terms of Exhibit," but see special Plans 3 and 4 of "Terms of Exhibit."

TERMS OF EXHIBIT.

PLAN I. Exhibit is loaned free.

Exhibitor agrees to spend with us for pictures framed or unframed :

- (1) Net funds—from sale of tickets and sale of advertising in all exhibit printed matter—at list prices.
- (2) The 25% commission—given by us on outside orders taken during the exhibit and on sale of catalogues—at list prices.
- (3) All subscriptions and other funds raised in connection with the exhibit at a discount of 25%.

Exhibitor pays, from exhibit receipts, express charges from preceding place up to \$10.

PLAN II. Exhibitor agrees to pay us for the use of the exhibit :

- (1) One-half net funds from sale of tickets and sale of advertising in all exhibit printed matter.
- (2) One-half subscriptions and other funds raised in connection with the exhibit.
- (3) Seven and one-half cents each on all catalogues sold.

Exhibitor retains the 25% commission paid by us on all orders taken during the exhibit, and pays, from exhibit receipts, express charges from preceding place up to \$10.

PLAN III. Exhibitor agrees to spend with us for pictures framed or unframed :

- (1) Net funds from sale of tickets and sale of advertising in all exhibit printed matter.
- (2) The 25% commission given by us on outside orders taken during the exhibit and on sale of catalogues.
- (3) All subscriptions and other funds raised in connection with the exhibit.

Exhibitor pays, from exhibit receipts, express charges from preceding place up to \$10.

Exhibitor guarantees that his picture purchase shall amount to at least \$100 net, and, in consideration of this guarantee, he is entitled to a discount of 25% on all picture purchases.

PLAN IV. Exhibitor agrees to pay \$100 rental for the use of the exhibit four days, and is allowed the regular discount of 25% on all pictures purchased.

Exhibitor pays seven and one-half cents each on all catalogues sold and pays express charges from preceding place up to \$10.

SUMMARY OF EXHIBIT PLANS.

Plan I offers a means of starting picture funds in a substantial manner. It simply requires the purchase through us of any pictures published.

Plan II allows the exhibitor to use his half of the funds for any purpose whatever, and provides an excellent means for purchasing library equipments or for establishing retirement and scholarship funds.

Plan III gives to the exhibitor, in consideration of a certain guaranteed purchase of pictures, the privilege of a 25% discount on all picture purchases.

Plan IV gives the exhibitor an opportunity to raise funds for any purpose, and insures on all picture purchases the privilege of a 25% discount.

PLAN OF EXHIBITION.

The plan of exhibition is simple: an exhibition of from one to four days is held, to which an admission fee is charged by the exhibitor (this fee varies according to the means of the population). Concerts and entertainments are usually held in connection with the exhibit by school-children and local talent; teas, dances and candy sales have proven popular the past season. Our "Local Organization Instructions" in printed forms include these ideas and others, and suggest means to make them a success. School-children sell tickets, and in this way the community is thoroughly canvassed. The exhibit may be had under Plans 3 and 4 of exhibit terms without charging an admission fee if so desired.

The pictures have been collected by a connoisseur, and there can be nothing but praise for the work shown.— MINNEAPOLIS JOURNAL.

EXPENSES. The expenses in connection with the exhibit are light. Rent of hall is usually free, as some school or city hall can be used. In other cases, the owner of a hall or vacant store will gladly give the use of it for an educational purpose. When rent must be paid it can be deducted from the gross receipts. Local advertising and printing can be secured cheaply, if the purpose is explained. The cost is charged to expense of exhibit.

There is history, poetry, nature, religion, and all that is lovely in life represented by the masters of old and modern times.— DETROIT JOURNAL

EXPRESS CHARGES. The express charges from the next preceding place should not exceed \$10.00; if they do, *we will bear all in excess of \$10.00.*

SPACE OCCUPIED BY EXHIBIT. The space occupied is 1,200 square feet. The special floor racks, sent with the exhibit, besides giving an orderly, artistic appearance, reduce the actual wall-space required to 600 square feet.

It is probably the best collection of its kind ever shown in Dayton. The selection is admirable, embodying a wide range of artists and the various schools.—DAILY EVENING HERALD.

SALE OF PICTURES. Orders may be taken for pictures from visitors to the exhibit. We pay the exhibitor a commission of twenty-five per cent on such orders, which is added to his picture fund. This has proved one of the items which adds many dollars to this fund.

DISCOUNTS.

1. No discount on purchases with funds from ticket sale and local advertising, excepting as provided in Terms of Exhibit. See page VIII.
2. Twenty-five per cent on purchases with subscriptions and outside available school funds.
3. Thirty-three and one-third to forty per cent on purchases with subscriptions and outside available school funds of European pictures, imported duty free under the tariff law of the United States, allowing free importation of pictures for educational purposes.
4. Twenty-five per cent on all future purchases to each exhibitor and the teachers.

COMMISSIONS

added to the picture fund :

1. Twenty-five per cent on orders placed by visitors to the exhibit.
2. Twenty-five per cent of total catalogue sale.

Turner System of Schoolroom Decoration

The Horace K. Turner Company offers free to exhibitors and patrons the services of its department for interior schoolroom decoration. The following paragraphs state a few general principles which an extensive practical experience in the field has shown to be of primary importance. The suggestions for color are based upon consideration for the physical well-being of pupils and teacher: colors that irritate the optic nerve create friction throughout the whole nervous system.

WALLS. White walls are inartistic and injurious to the eyes. In each room the amount of sunlight should determine the wall-tints. With a southern, eastern, or western exposure green of medium tint is most satisfactory, as it softens the sunlight. Where the exposure is to the north, northeast, or northwest it is best to use a warm buff tint to lighten the room.

CEILING. As a rule the ceiling should be a light tint of the wall color. Cream, or yellow tints, may be used on the ceiling and on the wall above the picture-molding when the lower walls are green.

WOODWORK. Brown woodwork (a stain is preferable to paint) harmonizes best with buff walls, and rich, low-toned olive with green walls. A pleasing contrast is obtained where the woodwork is green and the walls are buff.

PICTURE-MOLDING. Preferably the picture-molding should be finished in a tone to harmonize with the walls, but it may be of the same finish as the woodwork.

WINDOW-SHADES. Irrespective of source of light or wall-tints, window-shades should be gray green. This is in accordance with the advice of the best oculists.

VENTILATORS. All ventilators and wall-registers should be painted the color of the wall, to render them inconspicuous.

BLACKBOARDS. It is possible to obtain blackboards to harmonize with the color of the room. The ordinary blackboards may be covered by curtains of appropriate material and color to harmonize with the room. Suspended from small curtain-rods by rings, they will slide easily. Shelves may be placed over the blackboards for plaster casts and vases of beautiful form and color.

PICTURES. Pictures should be as carefully chosen as text-books. Even though they are the gifts of well-meaning friends, they should not be accepted unless adapted to the mental development of the pupils. Graduating classes should be guided in the selection of pictures by mature taste;

and teachers should not consider their own pleasure, but the influence of the pictures upon their pupils. Pictures should be chosen primarily to develop the children's sense of beauty. They should also be suited to the lighting and available wall-spaces of each room, and may, if the teacher desires, correlate with the subjects taught. Picture-frames should be unobtrusive and in harmony with the color-tone, character, and size of each picture. Pictures should not rest on the tops of blackboards or doors, and each should be hung so that the light from the windows will fall in accord with the light in the picture.

CASTS. Large casts of statuary and bas-reliefs may be used with fine effect in corridors and assembly-halls. The ivory finish harmonizes with most color-schemes. Reliefs should rest on wooden moldings two and a half inches wide, stained somewhat darker than the deepest tints of the cast.

PLAN OF DECORATION. Pictures and casts should not be permanently placed until a consistent plan of decoration has been prepared for the entire room. Only in this way can the best effect be secured. A definite scheme of decoration serves as a guide to graduating classes, to friends who wish to present pictures to the school, and secures a continued harmony of effect in spite of change of teachers.

OUR OFFER

We will draw up a plan of decoration for any school free of charge. For this purpose we require architects' plans or pencil sketches drawn to scale. For intelligent planning we must know the following:

- (a) Grade, or subjects, taught in each room.
- (b) Exact dimensions of all open wall-spaces suitable for decoration.
- (c) Exact position and dimensions of doors, windows, blackboards, and obstructions such as clocks, maps, hot-air grilles, stationary thermometers, telephones, etc.
- (d) Height of wall above blackboards.
- (e) Color of walls and window-shades.
- (f) Source of light, whether north, south, east, or west.
- (g) List of pictures, if there are any already hung.

Our plan of decoration will give the size, price, artist, and subject of the picture or cast that seems to us best suited for each space. It will also be accompanied, whenever desired, by small prints of the pictures and casts recommended, so far as obtainable. We invite consultation concerning changes that may seem desirable to the teacher at any time.

Turner Picture Studies and Picture Study Prints

The many friends of the Turner Picture Studies will be glad to know that the increasing demand has led us to publish them in book form. We shall continue to sell the single studies, and we are supplementing them by a series of Picture Study Prints of the corresponding subjects.

The Picture Studies are the product of lifelong research and years of study in the famous galleries of Europe and America. A broad art knowledge, combined with a wide experience in the educational field, has peculiarly fitted the author for this work. To those who do not already know the Picture Studies we can give no better introduction than the author's Foreword:

"Your attention is called to a course of picture study adapted to every grade in the public schools, from the lowest primary to the senior high.

"These studies are adapted in subject and treatment to the mental development of children in the several grades, and are to be regarded as suggestive material for developing the perceptions and imagination. Various ways of interesting the children are indicated, — sometimes by bringing out the message of beauty in the picture, sometimes by story-telling, sometimes by short essays as part of the regular English course, or in connection with literature, geography, or history. By our method a child who enters the primary department and continues his course to graduation from high school will have become familiar with ten good pictures each year, making a total of one hundred and thirty in a thirteen-year course.

"It is impossible to correlate the pictures closely with the course of study in the several grades. If desirable, exchanges may be arranged by teachers. Primarily, the purpose of the picture studies is to develop the feeling for beauty, not to illustrate literature, history, and other subjects. No attempt has been made to adapt the picture studies to the seasons of the year; it is often delightful to feel the beauty of the summer through the medium of a picture while winter snows envelop the earth. The course is not arranged as a hard-and-fast study in the curriculum, but as an element of pleasure and restfulness to both pupils and teachers. Joy in line, form, and color was instinctive in primitive man, and this fundamental love of the beautiful can be made a great uplift to the personal character of every child, which means uplift to national character in the future.

"The lives of the artists are touched upon, but made subordinate to the study of their pictures, believing as we do that it is a mistake to weary young minds with biography when interest in the spirit and meaning of the picture is the goal to be attained. We therefore present subjects by many masters, old and new, governed by the appeal in the picture, not by the fame of the artist.

' Though you may forget the singer,
You will not forget the song.'

These lines from a favorite hymn of Abraham Lincoln express our own feeling.

"From the suggested readings may be chosen what most strongly appeals to the individual teacher, whose personal equation must in the study of art, as in all other subjects, furnish the vital spark that gives light and warmth, bringing eager response from the unfolding intelligence of pupils. It is our earnest hope that these studies may serve to encourage teachers to give a larger place in their curriculum to appreciative study of architecture, sculpture, and painting."

PICTURE STUDY PRINTS

The Turner Picture Study Prints are designed for the use of the pupils in connection with the Picture Study course, and come only in the Picture Study subjects. They are half-tone reproductions averaging 2 x 3 inches. Each is printed on a sheet 3 1/4 x 4 1/4 inches to allow a pleasing margin, and they are made up in packages of ten of a single subject. The superior quality of the Prints and their fine detail make them invaluable aids in Picture Study work.

Funds raised through the Horace K. Turner Traveling Exhibits or Lectures may be applied to the purchase of Picture Studies and Picture Study Prints.

Price-list giving complete list of Picture Study subjects, together with Order Blank, sent on request.

From MR. HENRY WARREN POOR, Instructor of Drawing and Manual Training, Boston Normal School, Boston, Mass.

"It gives me pleasure to commend your Picture Studies. They contain a mine of valuable material, and we cannot have too much of this directly helpful and usable sort."

Instructions for Ordering.

Our prints cannot be obtained from dealers. They are sold only through our special authorized agents, or may be ordered by mail direct from us. All TRANSPORTATION CHARGES ARE PREPAID on our own publications.

IN ORDERING, give title of picture and artist's name. If artist's name is not given, order by number of picture and title.

THE SUBJECTS IN THIS CATALOGUE ARE A FEW OF MANY THOUSAND WE HANDLE. If you do not find those you wish, write us and we will gladly quote you sizes and prices of them.

Time Required for Delivery.

Owing to the great number of pictures published, it is impossible for any one concern to carry a full line on hand at all times. American prints can usually be supplied in a week's time. Foreign prints many times must be imported, as foreign houses carry very limited stocks in this country. It requires several weeks to import foreign prints when not in stock. Our Turner Prints are made on our own premises and can be shipped with greater dispatch.

Any of the subjects in the Supplement may be purchased with Exhibit Funds.

A few framed pictures are carried in stock, but usually two weeks' time AT LEAST must be allowed for the completion of a framed-picture order.

Rush Order.

On rush orders notify us when ordering that the goods must be delivered within a certain time. If possible in such cases name a substitute picture as second choice. If goods cannot be shipped within the time specified we will notify you immediately. State shipping instructions (see Transportation Charges, page 6).

Form of Remittance.

Persons unknown to us must send references or cash with order, either in Money Orders, Express Orders, or Drafts.

Framing.

In our Framing Department each frame is sawed from the raw moulding to fit the individual picture, then stained

to harmonize with the peculiar color of the picture. By this means we obtain an exact tone harmony between the print and frame, which cannot be obtained when stained moulding is sawed and joined, as each print differs slightly in tone. By this means, also, the joints are filled with stain and are much smoother. We use only the best grade mouldings in our frames.

Explanation of Framing Terms.

In **CLOSE FRAMING** the frame fits the picture proper exactly, leaving no margin between the frame and picture.

In **MARGIN FRAMING** the original mount shows between the picture proper and the framing. The width of the mount showing varies according to the size of each picture. This margin on publications not our own does not always harmonize with the print.

In **MAT FRAMING** we choose a mat which covers the original mount and always harmonizes with the print and frame.

Our framing is done by experts, and we are glad to give prices and submit suggestions when desired.

Transportation Charges.

We prepay transportation charges to the nearest railroad station on Turner Prints framed or unframed. All other goods are shipped at customer's expense, except in cases where one-half the amount of the order is for Turner Prints framed or unframed, when we pay transportation charges on the entire order.

We reserve the right to ship by freight or express when shipping at our own expense. Where freight is the cheapest means of transportation, we will send rush orders by express at customer's expense if desired.

Sizes of Exhibit Prints.

In the Exhibit the Turner Brown, Gray, and Hand-Colored Prints listed at

\$ 4.00 for Brown and Gray Prints are made on sheets
18 x 22 in.

\$12.00 for Hand-Colored Prints are made on sheets 18 x 22 in.

\$10.00 for Brown and Gray Prints are made on sheets
26 x 36 in.

\$28.00 for Hand-Colored Prints are made on sheets 26 x 36 in.

Other sizes of Turner Brown, Gray, and Hand-Colored Prints are given on Page 8. Pictures classified as Turner Color-Prints (not Turner Hand-Colored Prints) vary in price according to processes and subjects. All of the prints are of the highest grade, and we guarantee them permanent in color.

Explanation of Size Classification.

Owing to the varying proportions of different paintings, it is impossible to give the exact size of each subject made in the many sizes of our Turner Prints. In classifying the sizes in a systematic way we give the sizes of the SHEETS OF PAPER on which each subject is printed, under the column heading "Sizes of Prints." The length (the longest measurement of the sheet) is usually accurate, and the width varies according to the proportionate width of the original painting. In some few cases, however, the original painting is so wide that the length of the picture must be reduced in order to obtain the full width of the subject on the size sheet given. Thus, if a subject is square, a print made on a 16 x 20 sheet of paper must be 16 x 16 inches. If it were made longer a part of the width of the picture must be cut off.

WE MAKE THE LARGEST PRINT POSSIBLE FROM EACH SHEET OF PAPER GIVEN.

The small illustrations in the catalogue give the proportions of each subject, which are, of course, the same in large or small prints.

The approximate dimensions given in the Table of Sizes on page 8 are those of the picture itself. Each size print is mounted on an artistic mount of the proper size.

PRICES OF TURNER BROWN, GRAY, AND HAND-COLORED PRINTS, AND FRAMES, SEPTEMBER, 1908

Sizes of Prints	Prices of Brown and Gray Prints	Prices of Hand-Color Prints	Width of Moulding for Close Framing	Prices of Close Frames	Width of Moulding for Mat or Margin Frames	Width of Margin or Mat	Prices of Frames with Margins	Prices of Frames with Mats
8 x 10	\$1.00	\$5.00	1 in.	\$1.00	1 in.	2 in.	\$1.25	\$1.50
14 x 17	2.50	7.50	2 1/2	2.25	2	2 1/2	2.50	2.75
16 x 20	3.50	10.50	3	3.00	2 1/2	3	3.75	4.00
18 x 22	4.00	12.00	3	3.25	2 1/2	3	4.00	4.50
20 x 24	4.50	15.00	3	3.50	3	3	5.00	5.50
22 x 28	8.00	22.00	4	5.50	3	3	5.50	6.00
25 x 32	9.00	25.00	4	6.50	4	3	9.25	10.25
26 x 36	10.00	28.00	4	7.00	4	2 1/2	8.50	9.00
30 x 40	15.00	35.00	4	8.50	4	3 1/2	10.50	11.50
34 x 45	20.00	45.00	4	10.25	4	2	9.00	9.50
36 x 50	25.00	55.00	4	14.00	4	3 1/2	13.00	
38 x 54	30.00	65.00	5	15.00				
40 x 60	35.00	75.00	5	17.00				
44 x 66	40.00	90.00	5	18.00				
50 x 70	50.00	100.00	5	20.00				
			6	22.50				
			6	25.00				
			6	28.00				
			6	30.00				
			6	32.75				

It is customary to frame these
larger sizes close.

The sizes given are approximate.
See explanation of sizes on page 7.

FRAMES.

The above frame prices apply to the best grade of quartered-oak mouldings stained to harmonize with the pictures.

We can also supply high-grade POLISHED and HAND-POLISHED FRAMES where a more elegant effect is desired. GOLD FRAMES for colored pictures, ARCHITECTURAL and SECTIONAL FRAMES for friezes, CIRCULAR and SPECIAL DESIGN FRAMES, and GOLD LININGS. — Prices will be quoted on application.

Additional Subjects

This catalogue contains only a small part of our collection. During the past summer our photographers have secured many new and beautiful subjects both in Europe and America, all of which can be supplied in TURNER BROWN and GRAY PRINTS in the above sizes.

A list of the new subjects will gladly be sent on application.

HAND-COLORED PRINTS.

As we are constantly increasing our collection of HAND-COLORED PRINTS, many of the subjects listed in this catalogue only as TURNER BROWN and GRAY PRINTS can also be supplied in TURNER HAND-COLORED PRINTS. In addition, a large number of the new subjects mentioned above can be obtained in HAND-COLORED PRINTS.

No. of
Picture.Price of Picture
Unframed.

oughly identified with that country and its art. He is famous as an exponent of ancient Roman and Grecian civilization, and his paintings serve admirably to bring before the modern world the men and women who lived centuries ago.

- 5 A Reading from Homer. Turner Hand Color-Print.

†\$28.00

Illustrated on page 11.

One is struck by the compelling beauty of expression in the faces both of the reader and his audience, and the numerous accessories forming the setting to an idyllic theme are most effective.

BARBER, C. Burton. Modern painter.

- 6 A Scratch Pack. Turner Brown-Print.

*4.00

Illustrated on page 11.

BARTH, Ferdinand. Modern German painter.

Born Partenkirchen, Germany, 1842. Studied in Nuremberg, and under Karl v. Piloty in Munich, where he still lives. Mr. Barth has been both soldier and painter, while in the interest of his art he has travelled through Germany, France, Italy, and Switzerland.

- 7 Choosing the Caskets. (From "The Merchant of Venice"). Turner Brown-Print.

*10.00

Illustrated on page 11. Original in National Gallery, Berlin.

BASTIEN-LEPAGE, Jules. Modern French painter.

Born Damvillers, 1848. Died Paris, 1885. Pupil of Cabanel. Exhibited several years in Paris Salons and won medals in 1874 and 1875.

- 8 Joan of Arc. Turner Brown-Print.

*10.00

Illustrated on page 12. First exhibited in the Salon of 1880 and now in the Metropolitan Museum of Art, New York.

M. Lepage has represented his Joan of Arc as a true shepherdess of Lorraine, wearing a gray homespun bodice and brown skirt of the Lorraine peasants. The orchard was taken from the garden of his own home at Damvillers,

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for prices framed and unframed see page 8.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.



Cat and Kittens at Play—Adam

See p. 9



A Reading from Homer—Alma-Tadema

See p. 10



End of Day—Adan

See p. 9



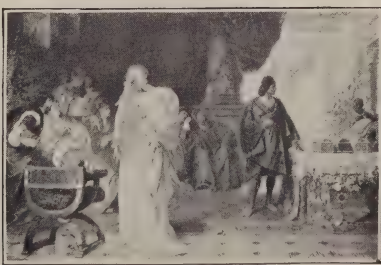
A Scratch Pack—C. Burton Barber

See p. 10



Summer Evening—Adan

See p. 9



Choosing the Caskets—Barth

See p. 10



Pot of Basil—Alexander
See p. 9



Joan of Arc—Bastien-Lepage
See p. 10



The Train. "Here it Comes"—Birney
Copyright Soule Art Publishing Co.
See p. 13



Battle of Lexington—Bicknell
See p. 13



Brittany Sheep—Bonheur
See p. 13



Deer in Forest—Bonheur
See p. 13

**No. of
Picture.**
**Price of Picture
Unframed.**

while in the background he has painted the white walls and red roof of the cottage at Domremy, the home of Joan of Arc.

BICKNELL, Albion Harris. Modern American painter.

Born Turner, Me., 1837. Mr. Bicknell's historical paintings of the Battle of Lexington and Lincoln at Gettysburg have a national reputation and are among the most important works yet produced by an American artist.

- 9 Battle of Lexington. Turner Brown-Print. *\$4.00
Illustrated on page 12.

BIRNEY, William Verplanck. Modern American painter.

Born Cincinnati, O., 1858. Studied in Boston and Munich; appears in all important annual and club exhibitions. His pictures of domestic genre, and especially those in which children figure, are particularly interesting.

- 10 The Train. "Here it Comes." Turner Brown-Print. *4.00
Illustrated on page 12.

BONHEUR, Rosalie (Rosa) Marie. Modern French painter.

Born Bordeaux, France, 1822. Died Fontainebleau, France, 1899. Mlle. Bonheur was one of the greatest painters of animals the world has known; she excelled all other women in the art, and ranked equally high with the best of her brother artists. Her studio she turned into a veritable menagerie, where she kept birds, hens, ducks, pigeons, two sheep, and a goat, which served her as models. Every day her brothers took the sheep and the goat down from the sixth flat in the Rue Rumfort to graze on the Monceau plain.

- 11 Brittany Sheep. Turner Brown-Print. *10.00
Illustrated on page 12.
- 12 Deer in the Forest. Turner Brown-Print. *10.00
Illustrated on page 12. Original painting in the Metropolitan Museum of Art, New York.

The twilight gleams through a forest of trees, in the center of which are three deer at rest; a feeling of silence pervades the scene.

*Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.

- 13 Horse Fair. Turner Color-Print. †\$5.00

Frame prices same as for Turner print
18 x 22, page 8. Frontispiece. Original
painting in the Metropolitan Museum of
Art, New York.

It was for her work on this famous painting that Mlle.
Bonheur decided to wear the large blue peasant blouse
and costume of a man that she might visit the horse-
market without annoyance, and there study the various
kinds and habits of the horses as they appeared when ex-
posed for sale. When finished she called it her "Parthe-
non Frieze."

- 14 Ploughing. Turner Brown-Print. *10.00

Illustrated on page 15. Original painting
in the Luxembourg Museum, Paris.

First exhibited in Paris Salon of 1849. It was inspired by
the opening chapter of George Sand's "Mare au Diable."

- 15 Sheep of Berry. Turner Brown-Print. *10.00

Illustrated on page 15.

- 16 Shepherd and Flock. Turner Brown-Print. *4.00

Illustrated on page 15.

BOUGHTON, George Henry. Modern Eng- lish painter.

Born Norwich, England, 1834. Although the English
still discuss the question as to whether Mr. Boughton is
an Englishman or an American, the fact remains that in
his art he is distinctly an American, notwithstanding he is
a subject of the king. When three years old he was taken
to Albany, N. Y., where he opened a studio in 1850, but
since 1861 he has made his home in London. His work
is filled with sympathy and pathos, the sources from
which he draws his inspiration being Chaucer and the
early history of New England.

- 17 Pilgrim Exiles. Turner Brown-Print. *10.00

Illustrated on page 15.

- 18 Pilgrims Going to Church. Turner Brown-
Print. †10.00

Illustrated on page 15.

- 19 Pilgrims Going to Church. Turner Color-
Print. †5.00

Frame prices same as for Turner print
18 x 22, page 8.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and un-
framed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for
prices framed and unframed see page 8.



Ploughing—Bonheur

See p. 14



Pilgrim Exiles—Boughton

See p. 14



Sheep of Berry—Bonheur

See p. 14



Pilgrims Going to Church—Boughton

See p. 14



Shepherd and Flock—Bonheur

See p. 14



Return of the Mayflower—Boughton

See p. 17



Homer and His Guide—Bouguereau
See p. 17



Columbus at the Court of Isabella—Brözik
See p. 18



Whaleship Homeward Bound—Bradford
See p. 17



Sunset at Sea—Émile Breton
See p. 17



Song of the Lark—Breton
See p. 18



Shepherd's Star—Breton
See p. 18

No. of
Picture.

Price of Picture
Unframed.

- 20 Return of the Mayflower. Turner Brown-Print.

*\$10.00

Illustrated on page 15.

BOUGUEREAU, William Adolphe. Modern French painter.

Born La Rochelle, France, 1825. The pictures M. Bouguereau paints possess a certain gracefulness and charm in composition, but a too great inclination to pretty faces—rustic princesses with bare feet—gives all his work a sameness.

- 21 Homer and His Guide. Turner Brown-Print.
Illustrated on page 16. Original painting in Layton Gallery, Milwaukee.

*4.00

Painted in 1874. The blind bard is represented attacked by dogs, set on by rude Ionian shepherds.

BRADFORD, William. Modern American painter.

Born New Bedford, Mass., 1827. Died New York, 1892. While working as a clerk in New Bedford Mr. Bradford began his artistic career by drawing pictures of whaling-vessels, which he sold for the modest sum of \$25. He painted along the shores of Lynn, Swampscott, and Nahant, but it was not until Whittier dedicated the poem of "Amy Wentworth" to him, in 1862, that he was recognized as an artist of merit, after which he made several art expeditions to secure sketches for his work that has since become so well known.

- 22 Whaleship Homeward Bound. Turner Gray-Print.

*10.00

Illustrated on page 16. Original painting in the Art Institute, Chicago.

BRETON, Émile-Adélard. Modern French painter.

Born Courrières, Pas-de-Calais, France. Brother and pupil of Jules Breton and a painter of landscapes. "His moonlight effects and winter scenes assign to him an eminent position among our best painters."

- 23 Sunset at Sea. Turner Brown-Print.
Illustrated on page 16. Painted in 1873.

*4.00

Original painting in the Corcoran Gallery, Washington.

No. of
Picture.Price of Picture
Unframed.**BRETON, Jules Adolphe. Modern French painter.**

Born Courrières, Pas-de-Calais, France, 1827. Died 1906. The work of Jules Breton is somewhat like that of Millet; he is the lyric painter of the French peasantry, expressing more of the sunshine and gladness of life than Millet, with less of his melancholy. Exhausted by the busy whirl of life in Paris, he loved the simple beauty of his native place, the tired peasants returning from the fields with heavy step; and with these gleaners and laborers as models, he realized and expressed a rustic beauty with a sincerity that gives him a distinction all his own.

- 24 Shepherd's Star. Turner Color-Print. †\$5.00

Frame prices same as for Turner print
18 x 22, page 8. Illustrated on page 16.
Original painting in Art Institute, Chicago.

- 25 Song of the Lark. Turner Color-Print. †\$5.00

Frame prices same as for Turner print
18 x 22, page 8. Illustrated on page 16.
Original painting in Art Institute, Chicago.

BROŽIK, Vacslav von. Modern German painter.

Born Pilsen, Bohemia, 1852. Died Paris, 1901. Studied under best masters in most of the art centres, and exhibited in Paris for twenty years; has won several gold medals and was a member of many art societies.

- 26 Columbus at the Court of Isabella. Turner Brown-Print. *10.00

Illustrated on page 16. Original painting in the Metropolitan Museum of Art, New York.

The moment chosen in the painting is the beginning of American history. Queen Isabella offers her jewels to defray the expenses of the expedition, and the discovery of the New World is assured.

BURNE-JONES, Sir Edward. Modern English painter.

Born Birmingham, 1833. Died London, 1898. Pre-Raphaelite school, pupil and friend of Rossetti. Rarely has a painter been so thoroughly an idealist. His subjects are never taken from modern life, the actual had no attraction for him, and he turned with a passionate ardor to the forgotten past, where, in the myths and fairy-tales of the old world, his love of beauty was satisfied and his imagination found itself at home.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for prices framed and unframed see page 8.



AVENUE OF TREES—*Hoboken*.

Copyright 1900, Horace K. Turner Company, Boston, Mass.

No. of
Picture.

 Price of Picture
Unframed.

- 27 Golden Stairs. Turner Brown-Print. *\$10.00**

Illustrated on page 21. Original painting owned by Lord Battersea.

This picture was finished in 1880, and is probably the most widely known and generally popular of all Burne-Jones's pictures. It was originally named "The King's Wedding," then "Music on the Stairs," and finally became known by its present title.

- 28 Hope. Turner Gray-Print. *10.00**

Illustrated on page 21. This picture has been widely exhibited in this country.

CARPACCIO, Vittore. Venetian school.

Born Capo d' Istria 1450 (?). Died 1522 (?). No painter has portrayed the life and manners of his time and surroundings more vividly than Vittore Carpaccio. Most of his pictures represent daily life in Venice. The backgrounds often have landscapes, architecture, etc., and his figures are numerous and full of spirit; his color, deep and powerful.

- 29 Angel with Mandolin. Turner Brown-Print. *4.00**

Illustrated on page 21. Original painting in Venice Academy.

A detail of the artist's masterpiece, "The presentation in the Temple," painted in the year 1510 for the Church of San Giobbe, Venice. Among the chief charms of the picture is the delightful trio of angels, of which the above is one which supplements and completes the composition.

CHURCH, Frederick Edwin. Modern American painter.

Born Hartford, Conn., 1826. Died New York, 1900. The art of Mr. Church has helped us to better realize the beauty of the tropics. By his many studies in South America, as well as Palestine and Greece, he produced work that formed an era in the history of native landscape art.

- 30 Cayambé (Volcano in Ecuador). Turner Brown-Print. *10.00**

Illustrated on page 22. Original painting in Robert L. Stuart Collection, New York.

CLAYS, Paul Jean. Modern Belgian painter.

Born Bruges, Belgium, 1819. Died Brussels, 1900. Mr. Clays devoted himself to what may be termed genre marine subjects.

No. of
Picture.Price of Picture
Unframed.

- 31 Marine and Vessels. Turner Brown-Print. *\$10.00
Illustrated on page 22. Original painting
in Art Institute, Chicago.

**COROT, Jean Baptiste Camille. Modern
French painter.**

Born Paris, 1796. Died there 1875. "Corot was the supreme master of landscape art, of light, of atmosphere, and moving foliage; the happy, hopeful thoughts in his heart could not but influence his work, and so fond of music was he that his life seems one continual melody. He sang as he worked, and used to compare his pictures to 'little songs.' He wandered about in a blue blouse, carrying a great parasol, and amused himself by talking aloud to the birds, the butterflies, and the trees."

- 32 Dance of the Nymphs, Morning. Turner
Color-Print. †\$5.00

Frame prices same as for Turner print
18 x 22, page 8. Illustrated on page 21.
Original painting in the Louvre, Paris.

Painted in 1850 and exhibited in the Salon of 1851. This picture for a long time hung in the gallery of the Luxembourg, whence, after Corot's death, it was transferred to the Louvre.

- 33 Lake. Turner Hand Color-Print. †\$12.00

Illustrated on page 21. Original painting
in the Louvre, Paris.

- 34 Pres Gisors. Turner Hand Color-Print. †\$12.00

Illustrated on page 21. Original painting
in Museum of Fine Arts, Boston.

**CORREGGIO, Antonio Allegri da. Italian
painter.**

Born Correggio, near Modena, Italy, 1494. Died there 1534. Few facts are known of the brief life of Correggio, but his work tells us that he was a believer in all things bright and beautiful, while none but a lover of childhood could so depict the grace of a little child. His family name, Allegri, means joyful, and the joy he pictured on his canvases is contagious. Youth with all its freshness appealed to him with greater force than old age, and, like Leonardo, he was the painter of smiles.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for prices framed and unframed see page 8.



Golden Stairs—Burne-Jones
See p. 19



Angel with Mandolin—Carpaccio
See p. 19



Dance of the Nymphs—Corot
See p. 20



Hope—Burne-Jones
See p. 19



The Lake—Corot
See p. 20



Près Gisors—Corot
See p. 20



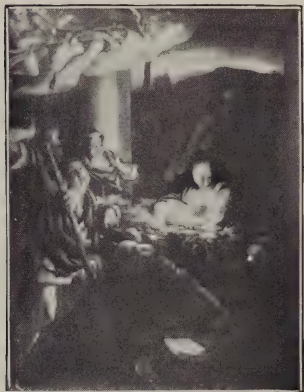
Cayambé—Church

See p. 19



Marine and Vessels—Clays

See p. 20



Holy Night—Correggio

See p. 23



Madonna of the Arbor—Dagnan-Bouveret

See p. 23



Sherman's March to the Sea—Darley

See p. 23



Moonlight—DeHaas

See p. 24

**No. of
Picture.**
**Price of Picture
Unframed.**

- 35 Holy Night. Turner Brown-Print. *\$4.00**
 Illustrated on page 22. Original in Royal
 Gallery, Dresden.

This wonderful painting was suggested to the artist by a passage in the Bible which relates how Joseph, entering the stable at Bethlehem, saw the Child shining with a supernatural radiance, which lighted up the figure of his mother. It is said that Correggio, desiring to produce an effect of night, would not allow his work to be admired save at night-time, or, if in the day, in a darkened room lighted by candles. It was ordered for the altar in the Church of San Prospero at Reggio, and was stolen in 1640 by the order of the Duke Francesco, and taken to Modena.

**DAGNAN-BOUVERET, Pascal-Adolphe-
 Jean. Modern French painter.**

Born Paris, 1852. Pupil of Gérôme, Chevalier of the Legion of Honor in 1885 and Officier in 1894. M. Dagnan-Bouveret's career has been one of well-deserved success; when exhibited in the Salons his pictures have usually been the event of the season.

- 36 Madonna of the Arbor. Turner Brown-Print. *4.00**
 Illustrated on page 22.

This painting created a profound sensation when exhibited in the Salon of 1885, for it was a new departure in the artist's style. "It is a strangely beautiful picture of the Virgin Mary, walking under a pergola of vines, the strong sunlight shining through the semi-transparent leaves upon her soft, warm-white draperies."

**DARLEY, F. O. C. Modern American
 painter.**

Born in Philadelphia, 1822. Mr. Darley's work is almost exclusively in black and white, and he is best known for his pictures representing scenes in the history of our country.

- 37 Sherman's March to the Sea. Turner Brown-
 Print. *10.00**
 Illustrated on page 22. This print is photo-
 graphed from a rare engraving by A. H.
 Ritchie.

DE HAAS, M. F. H. Modern Dutch painter.

Born Rotterdam, 1832. De Haas made most of his early sketches on the English and Dutch coasts, and in 1859 he settled in New York. He is scarcely equalled in his treatment of moonlight scenes at sea.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.

- 38 Moonlight. Turner Brown-Print. *\$10.00

Illustrated on page 22. Original painting in
Wadsworth Athenæum, Hartford, Conn.

DICKSEE, Margaret I. Modern English
painter.

- 39 Child Handel. Turner Brown-Print. *10.00

Illustrated on page 25.

Under cover of night, the Child Handel would steal up into the attic, where the old spinet had been placed to be out of harm's way, and play in the dark. Strange sounds filled the quiet house. People thought the house was haunted until they discovered one night the little white-clad "prodigy" following his beloved pursuit.

DOUGLAS, Edwin. Modern English painter.

Born in Edinburg, 1848. Mr. Douglas has made his reputation chiefly by his pictures of Jersey cattle, for the painting of which he has his house so arranged that it combines a riding-house with a studio; at one end is placed a kind of dock where a cow can be set up to be painted, as well as a raised throne for dogs, and fixtures for a jumping-bar.

- 40 Ancient Britons. Turner Gray-Print. *10.00

Illustrated on page 25.

- 41 Mother and Daughter. Turner Brown-Print. *4.00

Illustrated on page 25. Original painting in Tate Gallery, London.

- 42 Vikings. Turner Gray-Print. *10.00

Illustrated on page 25.

- 43 Young England. Turner Brown-Print. *10.00

Illustrated on page 25.

DUPRÉ, Julien. Modern French painter.

Born Paris, 1851, where he now lives. Pupil of Pils, Laugée, and Lehmann.

- 44 Before the Storm. Turner Brown-Print. *10.00

Illustrated on page 25.

- 45 Drinking-Trough. Turner Brown-Print. *10.00

Illustrated on page 26.



Child Handel—Dicksee

See p. 24



Ancient Britons—Douglas

See p. 24



Vikings—Douglas

See p. 24



Mother and Daughter—Douglas

See p. 24



Young England—Douglas

See p. 24



Before the Storm—Dupré

See p. 24



Drinking-Trough—Dupré

See p. 24



The Balloon—Dupré

See p. 27



Valley of Arques—Dupré

See p. 27



Dawn—Eggleston

See p. 27



Robbers in the Desert—Friese

See p. 27



Three Friends—Gardner

See p. 27

No. of
Picture.

Price of Picture
Unframed.

- 46 **The Balloon. Turner Brown-Print.** *\$10.00

Illustrated on page 26. Original painting in
Metropolitan Museum of Art, New York.

In a field of new-mown hay are a group of French
peasants who have suddenly ceased work and are gazing
intently at a balloon which is floating in a midday sky.

- 47 **Valley of Arques. Turner Brown-Print.** *10.00
Illustrated on page 26.

EGGLESTON, Benjamin O. Modern Amer-
ican painter.

Born Belvidere, Minn., 1867. Studied in this country
and abroad; exhibits in Paris Salon and in current exhibi-
tions in the United States.

- 48 **Dawn. Turner Gray-Print.** *10.00
Illustrated on page 26.

The mistiness and silence of early morn are strikingly
reproduced in this picture. The only figure is the phan-
tom-like form of an Indian in his canoe.

FRIESE, Richard. Modern German painter.

Born Gumbinnen, Germany, 1854. Professor in Berlin;
best known as a painter of animals and hunting scenes.

- 49 **Robbers of the Desert. Turner Color-Print.** †20.00
Frame prices same as for Turner print
26 x 36, page 8. Illustrated on page 26.
Original in Museum at Dresden.

GARDNER, Elizabeth Jeanne. Modern
painter, French school.

Born Exeter, N. H., 1851. Her professional life has been
spent in Paris, where she married her teacher, M. William
Bouguereau.

- 50 **Three Friends. Turner Brown-Print.** *4.00
Illustrated on page 26.

- 51 **Two Mothers (Maternal Love). Turner**
Brown-Print. *4.00
Illustrated on page 29.
-

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and un-
framed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for
prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.**GEBLER, Friedrich Otto. Modern German painter.**

Born Dresden, 1838. Well known as animal painter, making a specialty of sheep, whose characteristics he portrays with a true yet humorous touch.

- 52 **Art Critics in a Stall. Turner Color-Print.** \$10.00

Frame prices same as for Turner print
20 x 24, page 8. Illustrated on page 29.
Original painting in National Gallery,
Berlin.

GRIFFIN, Thomas B.

- 53 **Sunset on the Meadows. Turner Brown-Print.** *4.00

Illustrated on page 29.

HOBBEMA, Meyndert. Dutch painter.

Born Amsterdam or Koeverdam, 1638. Died Amsterdam, 1709. So little can be learned of the early life of Hobbema that we only know him as a man and an artist whose greatest rival was Ruysdael. Hobbema, loving the sunshine, painted his pictures full of brightness. He sometimes marred his work by giving too much detail to distant objects, and was often monotonous in his choice of subjects.

- 54 **Avenue of Trees. Turner Color-Print.** †5.00

Frame prices same as for Turner print
18 x 22, page 8. Illustrated op. page 18.
Original painting in National Gallery,
London.

This avenue is at Middelharnis, a village eighteen miles southwest of Rotterdam, where the people are chiefly engaged in the herring fishery.

HOECKER, Paul. Modern German painter.

Born Oberlangenau, 1854. Studied at principal art centres and has been professor in the Academy at Munich. His success in the portrayal of Dutch types, due no doubt to his travels and study in Holland, is especially marked.

- 55 **At the Hearth. Turner Brown-Print.** *4.00

Illustrated on page 30.

HOFMANN, Heinrich Johann M. F. Modern German painter.

Born Darmstadt, Germany, 1824. Besides the Bible scenes of Mr. Hofmann that are so well known, among which

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for prices framed and unframed see page 8.



Two Mothers—Gardner

See p. 27



Art Critics in a Stall—Gebler

See p. 28



Autumn Gold—Inness

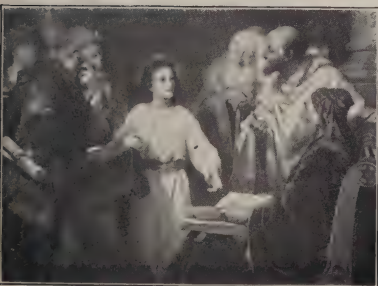
See p. 32



Sunset on the Meadows—Griffin

Copyright, 1907, by Horace K. Turner Co.

See p. 28



Christ and the Doctors—Hofmann

See p. 31



Head of Christ—Hofmann

See p. 31



At the Hearth—Hoecker
See p. 28



Can't You Talk?—Holmes
See p. 31



Fog Warning—Homer
See p. 31



Breaking Home Ties—Hovenden
Copyright, 1891, C. Klachner
See p. 32



The Bugler—Hunt
See p. 32



"All's Well"—Homer
See p. 31

**No. of
Picture.**
**Price of Picture
Unframed.**

his "Christ Disputing with the Doctors" ranks as a masterpiece of modern German art, he has also executed some decorative work, especially in the Court Theatre at Dresden.

- 56 **Christ and the Doctors.** Turner Color-Print. *\$20.00
 Frame prices same as for Turner print
 26 x 36, page 8. Illustrated on page 29.
 Original painting in Royal Gallery, Dresden. Painted 1871.
- 57 **Head of Christ (detail of Christ and the Doctors).** Turner Brown-Print. *4.00
 Illustrated on page 29.

HOLMES, G. A. Modern painter.

- 58 **Can't You Talk?** Turner Brown-Print. *10.00
 Illustrated on page 30.

HOMER, Winslow. Modern American painter.

Born Boston, Mass., 1836. No living artist tells us such thrilling tales of the sea as does Mr. Homer. He gained much of his strength during the Civil War, when he was with the Army of the Potomac to supply drawings for "Harper's Weekly," but the stimulus of his imagination he found on the coast of Maine, where he has lived for many years quietly pursuing his studies on a jut of rocks beyond Scarboro. Here he paints the rugged mystery of the sea with tremendous force, together with the seafaring folk and coast-dwellers who inhabit that rock-bound shore.

- 59 **Fog Warning.** Turner Color-Print. †5.00
 Frame prices same as for Turner print
 18 x 22, page 8. Illustrated on page 30.
 Original painting in Museum of Fine Arts, Boston.
- 60 **Lookout, "All 's Well."** Turner Gray-Print. *4.00
 Illustrated on page 30. Original painting in
 Museum of Fine Arts, Boston.

HOVENDEN, Thomas. Modern American painter.

Born Dunmanway, Ireland, 1840. Died 1895. After receiving an early art education in his native city, Mr.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.

Hovenden came to America in 1863, but did not decide to adopt art as a profession until 1874, when he went to Paris and entered the studio of Cabanel. He unselfishly lost his life in trying to save that of a child at a railway station in Pennsylvania.

- 61 Breaking Home Ties. Photogravure. \$10.00
Frame prices same as for Turner print
22 x 28, page 8. Illustrated on page 30.

HUNT, William Morris. Modern American painter.

Born Brattleboro, Vt., 1824. Died Isles of Shoals, 1879. There was an intense earnestness and enthusiasm about Mr. Hunt's personality that made whatever he did or said interesting. In his art he liked better to suggest form than to portray it with strong outlines. His ability to read character made his portraits works of great merit. His original intention was to become a sculptor, but this he soon abandoned for painting, which he commenced to study under Couture in Paris. During his residence in the French capital he was a very great friend of Millet, for whose genius he entertained a genuine admiration; and his continual purchase of Millet's pictures made him known there as "the mad American."

- 62 Bugler. Turner Gray-Print. *4.00
Illustrated on page 30.

INNESS, George. Modern American painter.

Born Newburgh, N. Y., 1825. Died Bridge of Allan, Scotland, 1894. As Rousseau and Daubigny discovered the beauties of Fontainebleau, so Mr. Inness discovered a realm of beauty in our American meadows and woodlands, finding his material all within fifty miles of New York. From a delicate boy he grew to a slender, nervous man with thin hands and piercing eyes and a mind full of impressions and imaginary ideals. These visions came to him in such rapid succession that before he could record one impression upon the canvas half a dozen others would appeal to him; and so great was his habit to alter his work to meet his own satisfaction that he often painted pictures one on top of another, until, it is said, one canvas sometimes contained twenty different landscapes.

- 63 Autumn Gold. Turner Color-Print. †5.00
Frame prices same as for Turner print
18 x 22, page 8. Illustrated on page 29.
Original painting in Wadsworth Athenæum, Hartford, Conn.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for prices framed and unframed see page 8.



A DISTINGUISHED MEMBER OF THE HUMANE SOCIETY—*Landsley*

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**No. of
Picture.**
**Price of Picture
Unframed.**
JACQUE, Charles Émile. Modern French painter.

Born Paris, 1813. Died there, 1894. Began his artistic work by wood-engraving and etchings for book illustrations, but later took up painting, and was closely associated with Rousseau and Millet. He was especially devoted to painting sheep and poultry, of which he raised large numbers himself.

- 64 **Shepherdess. Turner Brown-Print. *\$4.00**
Illustrated on page 35.

JAMES, David. Modern British painter.

- 65 **The Wave. Green Carbon. *12.00**
Frame prices same as for Turner print
26 x 36, page 8. Illustrated on page 35.

KAULBACH, Friedrich August von. Modern German painter.

Born Hanover, 1850. Genre and portrait painter. Son and pupil of Friedrich Kaulbach, then studied at Nuremberg under Kreling; settled in Munich and became Director of the Munich Academy in 1886.

- 66 **Sunflowers. Turner Color-Print. 12.00**
Frame prices same as for Turner print
20 x 24, page 8. Illustrated on page 35.

KNIGHT, Daniel Ridgeway. Modern American painter.

Born Philadelphia, 1850. Studied under Gleyre and Meissonier. Lives in Paris.

- 67 **Call to Ferryman. Turner Gray-Print. *10.00**
Illustrated on page 35.

LANDSEER, Sir Edwin Henry. Modern English painter.

Born London, 1802. Died there, 1873. At the age of five years Landseer could draw well, while at thirteen he exhibited in the Royal Academy. When a lad with light curling hair and a gentle manner, Fuseli, the keeper of the Academy, used to call him his "little dog boy;" and in after years he became the greatest painter of the individualities of dogs the world has ever known.

No. of Picture.	Price of Picture Unframed.
68 Challenge. Turner Brown-Print. Illustrated on page 36.	*\$10.00
69 Distinguished Member of the Humane Society. Turner Color-Print. Frame prices same as for Turner print 18 x 22, page 8. Illustrated op. page 32. Original painting in National Gallery, London.	†5.00
70 Monarch of the Glen. Turner Brown-Print. Illustrated on page 35.	*10.00
71 Sanctuary. Turner Brown-Print. Illustrated on page 36. Painted in 1842, and formerly owned by Queen Victoria.	*10.00
72 Saved. Turner Brown-Print. Illustrated on page 36. Painted in 1855.	*10.00
73 Shoeing the Bay Mare. Turner Brown-Print. Illustrated on page 35. Original painting in National Gallery, London.	*10.00

LEIGHTON, Sir Frederick. Modern English painter.

Born Scarborough, England, 1830. Died London, 1896. As a believer in beautiful objects, in the suppression of all that is ugly and deformed, Sir Frederick Leighton was the foremost apostle of modern times. In Italy he first learned his idea of classic form, and later in the far East he caught the oriental spirit of fantasy that helped him to portray the wonderfulness of Greek childhood as no other master has done.

- | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|
| 74 Captive Andromache. Turner Brown-Print.
Illustrated on page 36. | *10.00 |
| <p>After the fall of Troy, Andromache, wife of Hector, was taken prisoner to Greece and became a slave at the court of one of the Grecian kings. The picture represents her (in the centre), overwhelmed by grief, mourning her fate, while the other women are occupied with their daily task of filling their water-vessels at the well.</p> | |
| 75 Greek Girls Playing Ball. Turner Gray-Print.
Illustrated on page 36. | *10.00 |

*Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

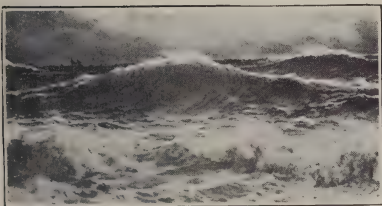
†Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for prices framed and unframed see page 8.



Shepherdess—Jacques
See p. 33



Sunflowers—Kaulbach
Copyright, 1903, Franz Hanfstaengl
See p. 33



The Wave—James
See p. 33



Call to Ferryman—Knight
See p. 33



Shoeing the Bay Mare—Landseer
See p. 34



Monarch of the Glen—Landseer
See p. 34



Saved—Landseer

See p. 34



Summer Moon—Leighton

See p. 37



Challenge—Landseer

See p. 34



Sanctuary—Landseer

See p. 34



Greek Girls Playing Ball—Leighton

See p. 34



Captive Andromache—Leighton

See p. 34



Shepherdess—Lerolle

See p. 37



Arrival of the Shepherds—Lerolle

See p. 37

No. of
Picture.

 Price of Picture
Unframed.

- 76 Summer Moon. Turner Brown-Print. *\$10.00
Illustrated on page 36.

LEROLLE, Henri. Modern French painter.

Born Paris, 1851. Pupil of Lamothe.

- 77 Arrival of Shepherds. Turner Brown-Print. *10.00
Illustrated on page 36.

- 78 By the Riverside. Turner Brown-Print. †35.00
Illustrated on page 39. Original painting in
Museum of Fine Arts, Boston.

- 79 By the Riverside. Turner Color-Print. †5.00
Frame prices same as for Turner print
18 x 22, page 8.

- 80 Shepherdess. Turner Brown-Print. *10.00
Illustrated on page 36. Original painting in
Luxembourg, Paris.

LEUTZE, Emmanuel. Modern American
painter.

Born Gmünd, Württemberg, Germany, 1816. Died Wash-
ington, D. C., 1868. The parents of Mr. Leutze took him
as a child to Philadelphia, where he early displayed artistic
talents. With these he developed a fondness for adven-
ture, and by the sale of his drawings he realized enough
money to take him to Europe in 1841. There he became a
pupil in the Dusseldorf School, and later studied in Italy.
Returning to America in 1859, he continued his art work,
making his reputation by producing pictures taken from
French, German, Spanish, and American history.

- 81 Washington Crossing the Delaware. Turner
Color-Print. †20.00
Frame prices same as for Turner print
26 x 36, page 8. Illustrated on page 39.
Original painting in Metropolitan Mu-
seum of Arts, New York.

LINS, A. Modern German painter.

Born Kassel, Germany, 1856. Landscape and genre
painter.

- 82 Village Choir. Turner Brown-Print. *4.00
Illustrated on p. 39.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and un-
framed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for
prices framed and unframed see page 8.

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Picture.

Price of Picture
Unframed.

MACCARI, Cesare. Modern Italian painter.

Born Siena, Italy, 1840. Studied in Italian art centres, and became professor in art academy at Rome.

- 83 Cicero's Oration Against Catiline. Turner
Brown-Print.

*\$10.00

Illustrated on page 39.

MARCKE, Emile van. Modern French painter.

Born at Sèvres, France, 1827. Died Hyères, 1890. The artist Troyon influenced young Van Marcke to leave the pottery at Sèvres, where he was employed as a decorator, for a studio in Paris. The pupil soon developed a style of his own, displaying an individuality of touch and quality of color which give his paintings a peculiar charm.

- 84 Golden Autumn Day. Turner Brown-Print.
Illustrated on page 39. Original painting in
Art Institute, Chicago.

*10.00

- 85 Water Gate. Turner Brown-Print.
Illustrated on page 39. Original painting in
the Layton Gallery, Milwaukee.

*10.00

MAUVE, Anton. Modern Dutch painter.

Born Zaandam, Holland, 1838. Died Arnhem, Holland, 1888. "Anton Mauve is famous for his pictures of sheep, for he loved his old Dutch home, with its flocks and folds, its black firs, and silver lakes. He would sometimes make a memorandum of such a scene on one of his cuffs, which afterwards developed into some delightful painting so characteristic of his brush."

- 86 Autumn. Turner Brown-Print.
Illustrated on page 40. Original in Metro-
politan Museum of Art, New York.

*4.00

- 87 Spring. Turner Brown-Print.
Illustrated on page 40. Original in Metro-
politan Museum of Art, New York.

*10.00

MESDAG, Hendrik Willem. Modern Dutch painter.

Born Gröningen, Netherlands, 1831. Died The Hague, 1902. It was not until Mesdag was thirty-five years old



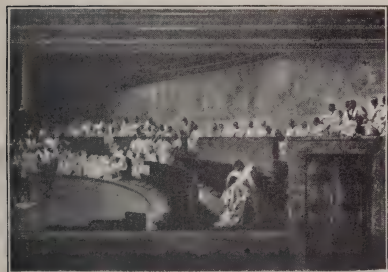
By the Riverside—Lerolle

See p. 37



Washington Crossing the Delaware—Leutze

See p. 37



Cicero's Oration Against Catiline—Maccari

See p. 38



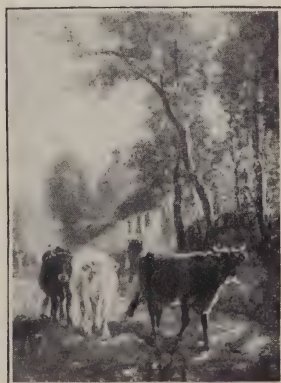
Village Choir—Lins

See p. 37



Water Gate—Marcke

See p. 38



Golden Autumn Day—Marcke

See p. 38



Misty Weather—Mesdag
See p. 41



Little Brother—Meyer von Bremen
See p. 41



Autumn—Mauve
See p. 38



Spring—Mauve
See p. 38



Delphic Sibyl—Michelangelo
See p. 41



Prophet Jeremiah—Michelangelo
See p. 42

**No. of
Picture.**
**Price of Picture
Unframed.**

that he decided to make an artist of himself. His first studies were commenced by painting on the window-panes the landscapes he saw through them, which he would trace on transparent paper, and then transfer them to canvas. As all his pictures have been produced in or near The Hague, his work possesses a gray, melancholy tone peculiar to the atmosphere of Holland. He has made a fine collection of the works of other artists, which, together with his palace at The Hague and its beautiful grounds, he has recently presented to the Dutch nation as a permanent gallery.

- 88 Misty Weather. Turner Gray-Print. *\$10.00**
 Illustrated on page 40. Original in Wadsworth Athenæum, Hartford, Conn.

MEYER VON BREMEN, Johann Georg.
 Modern German painter.

Born Bremen, 1813. Died Berlin, 1886. Pupil of Düsseldorf Academy under Karl Sohn and Schadow. At first his subjects were drawn from the Bible, but his later pictures have mostly been scenes from every-day life as he knew it.

- 89 Little Brother. Turner Gray-Print. *4.00**
 Illustrated on page 40.

MICHELANGELO BUONARROTI. Italian
 painter, sculptor, architect, and poet.

Born Castle of Caprese, near Arezzo, Italy, 1475. Died Rome, 1564. Michelangelo was one of the greatest masters the world has ever known, whether considered as a painter, a sculptor, or an architect. His love for the human form shows itself not only in the frescoes of the Sistine Chapel, but in his few easel-pictures as well, such as the "Holy Family" of the Uffizi, where he even employed figures as decorations. He was a silent man, brooding over the sermons of Savonarola and the poems of Dante, and in his solitude he found his strength.

- 90 Delphic Sibyl. Turner Brown-Print. *10.00**
 Illustrated on page 40.

Detail of fresco painting on ceiling of Sistine Chapel, Vatican, Rome—a stupendous work, representing all the powers of Michelangelo at their best. Including the nameless and subordinate figures, it has been estimated that there are in this fresco three hundred and forty-three figures. Of these more than two hundred are important, and many are colossal in size.

* Made also in all sizes Turner BROWN and GRAY Prints ; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.

- 91 Prophet Jeremiah. Turner Brown-Print. *\$10.00
Illustrated on page 40.

Another figure from fresco in Sistine Chapel, Vatican, Rome. "Michelangelo's prophets," writes Kugler, "embody the highest ideas of inspiration, meditation, and prophetic woe. Jeremiah may be singled out as their grandest personification."

MILLET, Jean François. Modern French painter.

Born Gruchy, near Gréville, France, 1814. Died Barbizon, France, 1875. When a child, Millet told his father that when he was grown he meant to make pictures of men, and on reaching manhood he followed out his early ideas in a manner unapproached by other artists; for he painted men and women under the burden of heavy toil, painted them not as individuals, but rather as types of the soil, and through all his work we hear the "cry of the earth." Exposed to the sun, the wind, and the rain from childhood, it is not strange these toilers have lost all the graceful lines in face and form that are by many considered essential to the beauty of art. These gleaners and laborers were inhabitants of his own native Normandy, where life was severe in its simplicity, and he painted them as he saw them, in the belief, as he said, that "expression redeems everything." He has been called "the Dante of peasants and the Michelangelo of rustic art."

- 92 The Angelus. Turner Brown-Print. *10.00
Illustrated on page 43.

After being exhibited in this country, "The Angelus" was finally returned to France, where it was purchased for 750,000 francs (about \$150,000) by M. Chauchard, a French collector, who has signified his intention of bequeathing it to the Louvre.

- 93 Feeding her Birds. Turner Brown-Print. *4.00
Illustrated on page 43. Original painting in Lille Museum.

- 94 The First Steps. Turner Brown-Print. *4.00
Illustrated on page 43.

- 95 The Gleaners. Turner Brown-Print. *10.00
Illustrated on page 43. Painted in 1856 and first exhibited in Salon of following year.

In his "Gleaners" Millet tells us of the dignity of labor and the poetry of common things in a language



Feeding Her Birds—Millet

See p. 42.



Shepherdess—Millet

See p. 45



The First Steps—Millet

See p. 42



Angelus—Millet

See p. 42



The Gleaners—Millet

See p. 42



Shepherd's Evening Song—Millet

See p. 45



Blind Milton Dictating "Paradise Lost"—
Munkácsy
See p. 45



Two Lovers—Munier
See p. 45



Tired Gleaners—Morgan
See p. 45



Children of the Shell—Murillo
See p. 46



St. Anthony of Padua—Murillo
See p. 46



Head of Christ-child—Murillo
See p. 46

**No. of
Picture**
**Price of Picture
Unframed.**

hitherto unknown. It was purchased for £12,000 (about \$60,000), and passed in 1890 to the collection in the Louvre.

- 96 The Shepherdess. Turner Brown-Print. *\$4.00**

Illustrated on page 43. Original painting in Chauchard Collection, Paris.

Painted in 1862; first exhibited in Salon of 1864, where it met with immediate success.

MOLITOR, Martin von. Modern German painter.

Born Vienna, 1759. Died there 1812.

- 97 Shepherd's Evening Song. Turner Color-Print. 5.00**

Frame prices same as for Turner print 26 x 36, page 8. Illustrated on page 43.

MORGAN, Frederick. Modern English painter.

- 98 Tired Gleaners. Turner Brown-Print. *4.00**

Illustrated on page 44.

MUNIER, ÉMILE. Modern French painter.

Born Paris, 1810. Pupil of Bouguereau and Lucas.

- 99 Two Lovers. Turner Color-Print. †5.00**

Frame prices same as for Turner print 18 x 22, page 8. Illustrated on page 44.

MUNKÁCSY, Mihály de. Modern Hungarian painter.

Born Munkacz, Hungary, 1846. Died Bonn, Germany, 1900. The artistic career of Munkácsy was a very brilliant one. From the position of a carpenter's apprentice, when he commenced with painting the lids of wooden chests, he became one of the most celebrated painters of our age.

- 100 Blind Milton Dictating Paradise Lost. Turner Brown-Print. *10.00**

Illustrated on page 44. Original painting in Lenox Gallery, New York.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.**MURILLO, Bartolomé Estéban. Spanish painter.**

Born Seville, Spain, 1616. Died there 1682. Nearly all of Murillo's life was passed in the period of Spain's decline, during the reign of Philip IV. While Velasquez was painting portraits of the Royal Family, Murillo was busy painting the beggar children who made the streets of Seville their home. He also painted many religious subjects, his "Immaculate Conceptions" being the best known. He spent hours daily in prayer, and became known as "the painter of heaven, as Velasquez was the painter of earth."

- | | | |
|-----|---------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| 101 | Children of the Shell. Turner Brown-Print.
Illustrated on page 44. Original painting in Prado Museum, Madrid. | *\$10.00 |
| 102 | Divine Shepherd. Turner Brown-Print.
Illustrated on page 47. Original painting in Prado Museum, Madrid. | *10.00 |
| 103 | Head of Christ-child (detail of the "Holy Family"). Turner Brown-Print.
Illustrated on page 44. Original painting in National Gallery, London. | *4.00 |
| 104 | St. Anthony of Padua. Turner Brown-Print.
Illustrated on page 44. Original painting in Berlin Gallery. | *4.00 |

NORRIS, Elizabeth. Modern American painter.

Studied art in this country and abroad; at present supervisor of drawing in one of our large Western cities.

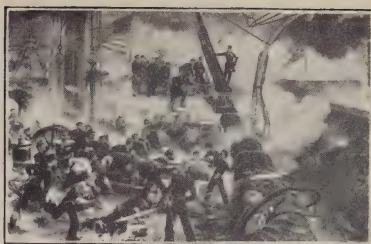
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| 105 | Hiawatha. Turner Color-Print.
Frame prices same as for Turner print 18 x 22, page 8. Illustrated on page 47. | 2.50 |
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OVEREND, W. H. Modern English painter.

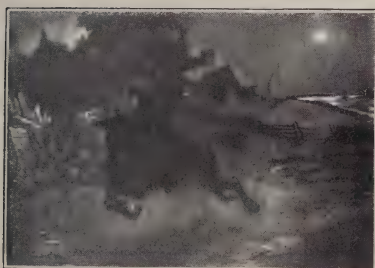
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| 106 | Farragut at Mobile Bay. Turner Brown-Print.
Illustrated on page 47. Original painting in Wadsworth Athenæum, Hartford, Conn. | *10.00 |
|-----|---------------------------------------------------------------------------------------------------------------------------------|--------|



Divine Shepherd — Murille
See p. 46



Farragut at Mobile Bay --Overend
See p. 46



Paul Revere's Ride—Page
See p. 49



Hiawatha — Norris
Copyright, The Beard Art and
Stationery Co.
See p. 46



St. Barbara—Palma il Vecchio
See p. 49



Automedon with the Horses of Achilles—
Regnault
See p. 51



Guardian Angel—Plockhorst

See p. 49



Atalanta's Race—Poynter

See p. 49



Aurora—Reni

See p. 52



Sistine Madonna—Raphael

See p. 50



Madonna of the Chair—Raphael

See p. 50



Mother and Child (Detail of Sistine Madonna)—Raphael

See p. 50

**No. of
Picture.****Price of Picture
Unframed.****PAGE, Walter Gilman. Modern American painter.**

Born Boston, 1862. Studied in Boston and in Paris. Exhibitor at Paris Salons and current exhibitions in this country.

- 107 Paul Revere's Ride. Turner Brown-Print. *\$10.00**
Illustrated on page 47.

PALMA IL VECCHIO, Giacomo. Venetian school.

Born Sérinalta (near Bergamo), 1480. Died Venice, 1528. Called Il Vecchio (the old) to distinguish him from his nephew Giacomo. He studied under Bellini and other Venetian painters, and, though not a great master in the full meaning of the term, he shared with Giorgione and Titian the honor of advancing Venetian art to its highest level.

- 108 St. Barbara. Turner Color-Print. 5.00**
Frame prices same as for Turner print
18 x 22, page 8. Illustrated on page 47.
Altarpiece in the Church of Santa Maria
Formosa, Venice.

PLOCKHORST, Bernhard. Modern German painter.

Born Brunswick, Germany, 1825. Plockhorst has painted mostly religious pictures; he has also done some portrait work, among them being portraits of the Emperor and Empress of Germany. He settled for some time in Leipsic, but is now living in Berlin.

- 109 Guardian Angel. Turner Brown-Print. *4.00**
Illustrated on page 48.

POYNTER, Sir Edward J. Modern English painter.

Born Paris, 1836. Historical and genre painter. Has been Director of the National Gallery in London and President of the Royal Academy.

- 110 Atalanta's Race. Turner Brown-Print. *10.00**
Illustrated on page 48.

*Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.**RAPHAEL SANZIO. Italian painter.**

Born Urbino, Italy, 1483. Died Rome, 1520. In all the history of art this great master of the Renaissance stands alone supreme. He seemed born to be happy, and had about him always a group of admirers who loved him equally well for his artistic talent and for his gentleness and attractive personality. He lived in Rome like a prince, and at the end of his too brief life he left quite a fortune for his heirs. Together with his scholars, he painted and drew about nine hundred pictures, including one hundred and twenty Madonnas.

- 111 ††Madonna of the Chair. Turner Color-Print. †\$10.00

Frame prices same as for Turner print
22 x 28, page 8. Illustrated on page 48.
Original painting in Pitti Palace, Florence.

- 112 Sistine Madonna. Turner Color-Print. †20.00

Frame prices same as for Turner print
26 x 36, page 8. Illustrated on page 48.
Original painting in Dresden Gallery.

This great masterpiece was painted in Rome in 1518, for the church of the Monastery of S. Sisto, Piacenza. In 1754 the monks sold it for 40,000 Roman crowns to Augustus III., Elector of Saxony. The picture represents a vision, showing the Virgin and her Child standing on clouds and surrounded by angels. At the left kneels St. Sixtus (Pope Sixtus II.); on the right, St. Barbara; while on the balustrade, where the two angels lean, is the tiara of St. Sixtus.

- 113 Sistine Madonna. Turner Brown-Print. †4.00

- 114 Mother and Child (detail of "Sistine Madonna"). Turner Brown-Print. *10.00

Illustrated on page 48.

REGNAULT, Alexandre Georges Henri.
Modern French painter.

Born Paris, 1843. Killed in battle at Buzenval, 1871. So great is the talent revealed in the few works left by Regnault that it will always be a matter of regret that his life should have been so unexpectedly ended. He gave rare promise, and has been surpassed by few in energy of expression. He returned in haste from one of his Spanish

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for prices framed and unframed see page 8.

†† Owing to the circular shape of this picture, it cannot be framed artistically in a close frame. It should be framed either with a margin or a mat, or with a round frame close. Prices for round frames in gilt or plain wood given on application.



THE FIGHTING TEMERAIRE—*Turner*.

Copyright 1907, Horace K. Turner Company, Boston, Mass.

**No. of
Picture.**
**Price of Picture
Unframed.**

trips to fight in the German war, and in January, 1871, sacrificed his life in the defence of his country. His funeral took place at the moment when the capitulation of Paris was made known.

115 Automedon with Horses of Achilles. Turner Color-Print.

†\$5.00

Frame prices same as for Turner print 16 x 20, page 8. Illustrated on page 47. Original painting in Museum of Fine Arts, Boston.

Of this picture the artist wrote: "The horses, knowing that their master will drive them to the battle which is to be his last and cost him his life, struggle to free themselves from the groom, who has come to lead them from pasture."

REMBRANDT, Harmensz Van Rijn. Dutch painter.

Born Leyden, 1606. Died Amsterdam, 1669. In spite of his father's ambition to see him enter one of the learned professions, young Rembrandt overcame all obstacles and began his study of art in Amsterdam. He later opened a studio there, and married Saskia Van Uylenborch, whose fair face and form are immortalized in many of his pictures. For many years fortune beamed upon him, but there came a change; debts accumulated, commissions were few, and at last the artist was declared a bankrupt and his goods sold at auction. Misfortune, however, had no power to destroy his artistic abilities, and some of the most splendid work of his life was accomplished when in extreme poverty and direst want.

116 Portrait of the Painter by himself at the age of 32. Turner Brown-Print.

*4.00

Illustrated on page 53. Original painting in National Gallery, London.

Rembrandt painted more than forty portraits of himself in many aspects and fantastical costumes.

RENI, Guido. Italian painter.

Born Bologna, Italy, 1575. Died there 1642. When a child, Guido complained that "other youths were scolded because they were reluctant to make efforts, but I was beaten by my parents because I studied too much." He learned his art so well that Cardinal Borghese made him his court painter, with a pension, Guido receiving nine crowns a month, besides the accustomed amount of bread, wine, and wood, and twenty-five crowns every half-year for rent.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.**117 Aurora. Turner Color-Print.**

*\$10.00

Frame prices same as for Turner print
22 x 28, page 8. Illustrated on page 48.
Original fresco in Rospigliosi Palace,
Rome.

The palace on the Quirinal in Rome now known as the Rospigliosi Palace was built by Cardinal Borghese on the site of the baths of Constantine. It was the Casino of this palace that he ordered Guido to fresco, the result being his marvelous masterpiece of the "Aurora," representing the goddess of dawn scattering flowers. The seven figures surrounding the chariot typify the hours, while in the chariot is seated Phoebus, god of the sun, and Cupid attends as the morning star.

RENOUF, Émile. Modern French painter.

Born Paris, 1845. Died Le Havre, 1894. Pupil of Boulanger, Jules Lefèvre, and of Carolus Duran. The inspiration for his paintings was found mostly in the environs around the mouth of the Seine.

118 The Helping Hand. Turner Brown-Print.

*10.00

Illustrated on page 53.

REYNOLDS, Sir Joshua. British painter.

Born Plympton, England, 1723. Died London, 1792. Sir Joshua Reynolds was the first president of the English Royal Academy. He was a painter of great excellence; as a portrait artist he commands the highest recognition, especially in the portrayal of child life. He was a man possessing many friends, his home being the favorite resort of such men as Goldsmith, Johnson, Garrick, and Burke.

119 Age of Innocence. Turner Brown-Print.

*4.00

Illustrated on page 53. Original painting
in National Gallery, London.

120 Cherub Choir. Turner Color-Print.

†5.00

Frame prices same as for Turner print
18 x 22, page 8. Illustrated on page 53.
Original painting in National Gallery,
London.

This picture consists of five different representations of
the same face,—that of Frances Gordon.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for prices framed and unframed see page 8.



Portrait of Himself at the Age of 32
— Rembrandt
See p. 51



Cherub Choir—Reynolds
See p. 52



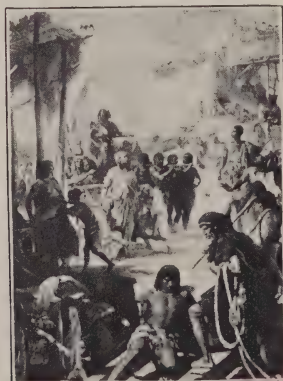
Sunset Glow—Riecke
Copyright Soule Art Publishing Co.
See p. 55



The Helping Hand—Renouf
See p. 52



Age of Innocence—Reynolds
See p. 52



Building the Pyramids—Richter
See p. 55



Windmill—Ruysdael

See p. 55



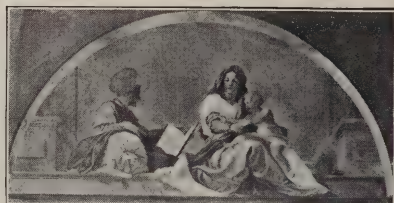
The Cascade—Ruysdael

See p. 55



St. John—Sarto

See p. 56



Madonna of the Sack—Sarto

See p. 56



Lost—Schenck

See p. 56



Washington at Dorchester
Heights—Stuart

See p. 57

No. of
Picture.

Price of Picture
Unframed.

RICHTER, Gustav. Modern German painter.

Born Berlin, 1823. Died there 1884. Studied in Germany, France, and Italy under famous masters. Traveled repeatedly in the interests of his art through Egypt and other foreign countries.

- 121 Building the Pyramids. Turner Brown-Print.**

***\$10.00**

Illustrated on page 53.

Painted in 1859 by order of the King of Bavaria for the Maximiliæneum in Munich. For the execution of this picture the artist made a special trip to Egypt.

RIECKE, George. Modern American painter.

Born Sheboygan, Wis., 1843. Studied in evening class of Cooper Institute and in several art schools in New York. Has exhibited in this country.

- 122 Sunset Glow. Turner Brown-Print.**

***10.00**

Illustrated on page 53.

RUYSDAEL, Jacob van. Dutch painter.

Born Haarlem, Netherlands, about 1625. Died there 1692. Considering the nature of Ruysdael's paintings, it is not inappropriate that his name signifies "foaming water." His early works are remarkable for a minute finish. The figures in his pictures were introduced by some of his brother artists. He loved solitude in nature, and became the greatest landscape-painter of the Dutch school.

- 123 Cascade. Turner Brown-Print.**

***10.00**

Illustrated on page 54. Original painting in National Museum, Amsterdam.

- 124 The Windmill. Turner Brown-Print.**

***10.00**

Illustrated on page 54. Original painting in Van der Hoop Collection, Amsterdam.

SARTO, Andrea del. Italian painter.

Born Florence, Italy, 1486. Died there 1530. Michelangelo once wrote to Raphael saying, "There is a bit of a manikin in Florence who would bring the sweat to your brow if he chanced to be employed on the great undertakings entrusted to you!" He meant Del Sarto, whom the Italians called "the faultless painter." Del Sarto ne-

No. of
Picture.Price of Picture
Unframed.

cessarily chose religious subjects because he painted for churches and convents; but in spirit they are secular, for his models were the strong, bourgeois people of his acquaintance, among them his wife, whom his brush often immortalized, and for whom he sacrificed both honor and fame. In 1530 he fell a victim to the plague brought into the city by Spanish soldiers, and died alone and without friends.

- 125 **Madonna of the Sack. Turner Color-Print.** \$5.00

Frame prices same as for Turner print
18 x 22, page 8. Illustrated on page 54.
Original painting in Church of Annun-
ziata, Florence.

There is a story that Andrea painted this lunette, which is in the cloister of the church, at the request of a lady who was ordered by her father-confessor to donate a picture as the price of absolution from some broken vow. The result was one of the artist's greatest achievements, honored by the admiration of Michelangelo and Titian.

- 126 **St. John. Turner Brown-Print.** *4.00

Illustrated on page 54. Original painting in
Pitti Gallery, Florence.

Painted for the Grand Constable of France, but never sent, and finally sold to Ottaviano de Medici.

**SCHENCK, Auguste Frederic. Modern
painter, French school.**

Born in the Duchy of Holstein, 1828. Pupil of Cogniet. Intending to be a merchant, he followed this pursuit for several years in England and in Portugal, but afterwards devoted himself entirely to art.

- 127 **Lost. "Souvenir of Auvergne." Turner
Gray-Print.** *10.00

Illustrated on page 54. Original in Metro-
politan Museum of Art, New York.

**SCHREYER, Adolphe. Modern German
painter.**

Born Frankfort-on-the-Main, 1828. Died there 1899. In the interest of his art, he studied the horse in the riding-school and anatomically, and travelled extensively and repeatedly throughout Europe and the Orient.

- 128 **Arab Scouts. Turner Color-Print.** 5.00

Frame prices same as for Turner print
18 x 22, page 8. Illustrated on page 59.

**No. of
Picture.****Price of Picture
Unframed.****SEELEY, G. B. Modern American painter.**

- 129 Taking a Pilot. Turner Brown-Print.**
Illustrated on page 59.

\$4.00*STEFFECK, Carl C. H. Modern German painter.**

Born Berlin, 1818. Died Königsberg, 1890. For many years director of the Art Academy in Königsberg, Prussia, Germany.

- 130 Queen Louise and Her Two Sons. Turner Brown-Print.**
Illustrated on page 59.

4.00*STUART, Gilbert Charles. American painter.**

Born Narragansett, R.I., 1755. Died Boston, 1828. The name of Gilbert Stuart goes down into history as belonging to one of the greatest portrait-painters that ever lived. He was passionately fond of music, liked to entertain and to be entertained, and was an inimitable story-teller. Just before the battle of Bunker Hill he sailed for England with "a full stock of poverty, enthusiasm, and hope—a painter's capital!" There he studied under Benjamin West, who was then president of the Royal Academy. In 1792, having become a painter without an equal in America, he returned to his native country with the long-cherished ambition of painting a portrait of Washington, for whom he entertained the greatest admiration. He spent the last years of his life in Boston, and was buried in the cemetery on Boston Common.

- 131 Washington at Dorchester Heights. Turner Brown-Print.**
Illustrated on page 54. Original painting in Museum of Fine Arts, Boston.

10.00*THAYER, Abbott Henderson. Modern American painter.**

Born Boston, Mass., 1849. Although Mr. Thayer has achieved great success as a landscape-painter, it is his portrait work which has placed him in the first rank. The key-note of his art is simplicity, and the chief characteristic of the subjects he chooses is a deep spiritual meaning.

No. of
Picture.Price of Picture
Unframed.132 **Caritas. Turner Color-Print.**

†\$5.00

Frame prices same as for Turner print
18 x 22, page 8. Illustrated on page 59.
Original painting in Museum of Fine
Arts, Boston.

**TOULMOUCHE, Auguste. Modern French
painter.**

Born Nantes, 1829. Died Paris, 1890. Pupil of Diel and
Gleyre.

133 **Mother and Child (Good-Night). Litho-
graphic print.**

*2.50

Frame prices same as for Turner print
16 x 20, page 8. Illustrated on page 60.

**TROYON, Constant. Modern French
painter.**

Born Sèvres, France, 1810. Died Paris, 1865. Having
made a thorough study of the habits and character of
animals, Troyon pictured the timidity of sheep, the gen-
tleness of cattle, the watchfulness of dogs, as no other
artist has been able to do; in his sheep pictures he gives
what has been called "a bleating truth."

134 **Oxen Ploughing. Turner Brown-Print.**

*4.00

Illustrated on page 59. Original drawing
in Museum of Fine Arts, Boston.

135 **Return to the Farm. Turner Brown-Print.**

*10.00

Illustrated on page 59.

**TRUMBULL, Colonel John. American
painter.**

Born Lebanon, Conn., 1756. Died New York, 1843. Mr.
Trumbull was essentially a painter of historical subjects.
Among the most interesting are those on the walls of the
Rotunda of the Capitol at Washington, representing the
Declaration of Independence, the Surrender of Burgoyne,
the Surrender of Cornwallis, and the resignation of Gen-
eral Washington at Annapolis. For these the artist re-
ceived \$8,000 each. His collection of historical studies,
portraits, and miniatures finally became the property of
Yale College, Trumbull receiving as an equivalent a life-
annuity of \$1,000, which he continued to draw for twelve
years.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and un-
framed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for
prices framed and unframed see page 8.



Caritas—Thayer

See p. 58



Arab Scouts — Schreyer

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See p. 56



Taking a Pilot—Seeley

Copyright, 1907, by Horace K. Turner Co.

See p. 57



Queen Louise and Her Sons—Steffek

See p. 57



Oxen Ploughing—Troyon

See p. 58

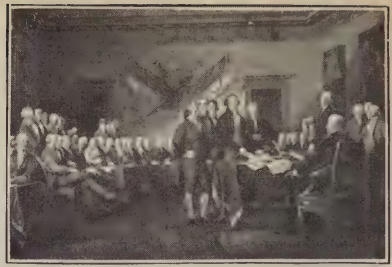


Return to the Farm—Troyon

See p. 58



"Good-night"—Toulmouche
See p. 58



Signing the Declaration of Independence—
Trumbull
See p. 61



Three Children of Charles I —Vandyke
See p. 62



Portrait of Charles I —Vandyke
See p. 62



William II. of Nassau—Vandyke
See p. 62



Baby Stuart—Vandyke
See p. 62

**No. of
Picture.**
**Price of Picture
Unframed.**

- 136 Signing the Declaration of Independence.**
Turner Brown-Print.

***\$10.00**

Illustrated on page 60. Original painting
in Capitol at Washington.

**TURNER, Joseph Mallard William. Mod-
ern English painter.**

Born London, 1775. Died there 1851. When we think of the cheerless, desolate place on the banks of the Thames occupied by Turner as a home, and remember how he closed the doors of that home, as well as his heart, to all would-be friends, we marvel at the brilliancy of his work. Yet in his devotion to his art he loved the sun and the sea; he was incapable of fatigue, and he courted solitude. Perhaps to this is due his power to execute such a vast quantity of work. The colors on his palette were always brilliant; but on visiting Italy, Venice became to him a paradise of color. In the National Gallery in London can be seen these masterpieces that at his death he bequeathed to the nation.

- 137 Fighting Téméraire. Turner Color-Print.**

†5.00

Frame prices same as for Turner print
18 x 22, page 8. Illustrated op. page 50.
Original painting in National Gallery,
London. Exhibited 1830.

The "Fighting Téméraire" was taken from the French at the battle of the Nile, and later figured in the battle of Trafalgar. Turner's picture represents her as being towed to her last destination off Deptford, as the hospital ship for the seamen of all nations.

**VANDYKE or VAN DYCK, Sir Anthony.
Flemish painter.**

Born Antwerp, Belgium, 1599. Died London, England, 1641. So charming was the personality of Van Dyck and so cultivated was his manner that his associates nicknamed him the "Cavalier painter." This distinction of grace and culture he infused into all of his portraits to such an extent that they always have a royal, aristocratic bearing, whether characteristic of the original or not, and his work has a refinement unknown to the stronger work of his master Rubens. While his faces are so wonderfully executed, his treatment of the hands is not so successful, for he was accustomed to paint them from models especially engaged. He is said to have painted thirty-six portraits of Charles I. and twenty-five of his queen, Henrietta Maria.

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†Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.

- 138 Baby Stuart. Turner Brown-Print. *\$4.00
Illustrated on page 60. Detail of the original painting "Children of Charles I." in Turin Gallery, Italy.
- 139 Portrait of Charles I. Turner Brown-Print. *4.00
Illustrated on page 60. Original painting in Royal Gallery, Dresden.
- 140 Three Children of Charles I. Turner Brown-Print. *4.00
Illustrated on page 60. Original painting in Royal Gallery, Dresden.
- 141 William II. of Nassau. Turner Brown-Print. *4.00
Illustrated on page 60. Original painting in the Hermitage, St. Petersburg.

VELASQUEZ, Diego Rodriguez de Silva.
Spanish painter.

Born Seville, Spain, 1599. Died Madrid, Spain, 1660. Spanish art owes a great debt to Velasquez; by his perseverance and independence he rendered a more enduring service to his country than any other artist, but, being court painter to Philip IV., he was unfortunately subject to countless royal whims, which must have limited his art many times. As portrait-painter to the Royal Family, his duty was to portray its different members in all the marvelous costumes of the day—a necessity that withheld him from the exercise of much imagination, and that doubtless served to give the work of Velasquez the touch of material earth with which he has been reproached.

- 142 Equestrian Portrait of Don Balthazar Carlos. Turner Brown-Print. *10.00
Illustrated on page 65. Original painting in Prado Museum, Madrid.

VINCI, Leonardo da. Italian painter.

Born Vinci, Tuscany, 1452. Died Cloux, 1519. Great painter that he was, painting was but one among his splendid gifts. He was alike illustrious in his day as sculptor, engineer, philosopher, and man of science, and no one was ever more human, more lovable, or more fascinating. Combining with this personality the physical

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Unframed.

beauty of an Apollo and a great bodily strength and prowess, it is no wonder that Leonardo da Vinci was one of the best loved men of his time.

- 143** **Mona Lisa. Turner Brown-Print. *\$4.00**

Illustrated on page 65. Original painting in Louvre, Paris.

The fair Neapolitan wife of Francesco del Giocondo, magistrate and prior of Florence, posed for this portrait.

WAGNER, Alexander. Modern German painter.

Born Budapest, Hungary, 1838. Wagner is best known in America by his "Roman Chariot Race," which was at the Philadelphia Exposition in 1876.

- 144** **The Chariot Race. Turner Brown-Print. *10.00**

Illustrated on page 65.

Painted 1876. This represents a race of four-horse chariots, driven by Christian slaves, in the Circus Maximus, Rome, in the time of Domitian, A.D. 81, the prize being life and freedom.

WALDEN, Lionel. Modern American painter.

Born Norwich, Conn., 1862. Exhibited in Paris Salon, Royal Academy, London, and various exhibitions throughout this country. Represented in Luxembourg Museum and member of many art societies. Best known as painter of marine scenes.

- 145** **Out for a Sail. Turner Brown-Print. *4.00**

Illustrated on page 65.

WATTS, George Frederick. Modern English painter.

Born London, 1818. Died there 1904. Pre-Raphaelite school. His portraits of Tennyson, Gladstone, and many other famous men are universally known, and he has won equal fame by his paintings of ideal and mythological subjects.

- 146** **Sir Galahad. Turner Brown-Print. *10.00**

Illustrated on page 65.

WHISTLER, James Abbott McNeil. Modern American painter.

Born Lowell, Mass., 1834. Died London, 1903. Mr. Whistler is generally recognized as one of the most eccen-

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Picture.Price of Picture
Unframed.

tric geniuses of any age. Although an American by birth, he spent nearly all his life in London and Paris, where he pursued his erratic ideas in painting and etching. together with his "gentle art of making enemies." He possessed an unique personality and a genius that greatly influenced European art.

147 Little Rose. Turner Brown-Print.

*\$4.00

Illustrated on page 66. Original painting in Museum of Fine Arts, Boston.

WILLARD, Archibald M. Modern American painter.

Born Bedford, O., 1836. The strength of Mr. Willard's work is to be found in his humor. He is the son of a Baptist minister, in whose family was numbered a grandfather who had been a soldier of the Revolution. Between the old soldier and the soldier of the future (for the young artist was a color-bearer in the War of the Rebellion) there existed a great friendship, as the boy was always ready to listen to the war stories the old man was ever ready to tell. He was early apprenticed to a decorative painter in a carriage manufactory, where he painted small landscapes and animals' heads on peddling-wagons. After the close of the war ne opened a studio in Cleveland, and there portrayed on canvas some of the thrilling scenes he had witnessed.

148 Spirit of '76. Turner Brown-Print.

†10.00

Illustrated on page 66. Original painting in Town Hall, Marblehead, Mass.

This was painted in 1876 to celebrate the centennial of American independence. The old drummer is a portrait of the painter's father, who died about the time the picture was completed. By the side of a dismantled cannon lies a wounded soldier raising himself on his elbow to give a last cheer to the stirring strains of "Yankee Doodle." When first shown to the public the original created a great sensation, appealing as it does to a popular patriotic sentiment, and it has been exhibited in many cities of the United States.

149 Spirit of '76. Turner Color-Print.

†5.00

Frame prices same as for Turner print 18 x 22, page 8.

ZIMMERMANN, Ernst. Modern German painter.

Born Munich, 1852. Son of the painter Reinhard Sebastian Zimmermann; studied in Munich and other European art centres. In 1886 he was granted the title of Professor by the Prince Regent of Bavaria.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

† Made also in all sizes Turner BROWN, GRAY, and HAND-COLOR Prints; for prices framed and unframed see page 8.



Don Balthazar Carlos—Velasquez

See p. 62



Mona Lisa—Vinci

See p. 63



Chariot Race—Wagner

See p. 63



Out for a Sail—Walden

See p. 63



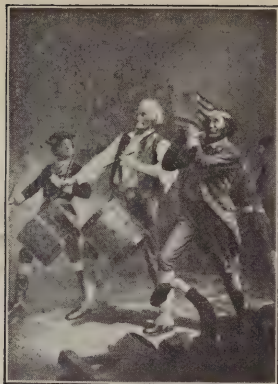
Christ and the Fishermen—Zimmermann

See p. 67



Sir Galahad—Watts

See p. 63



Spirit of '76 — Willard
Copyright, Horace K. Turner
Co.
See p. 64



Little Rose — Whistler
See p. 64



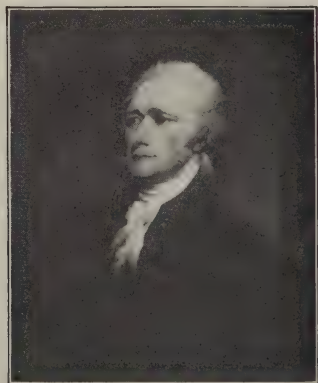
Old Shepherd — Zugel
See p. 67



Sheep Herd — Zugel
See p. 67



Benjamin Franklin — Duplessis
See p. 67



Alexander Hamilton — Trumbull
See p. 67

No. of
Picture.

Price of Picture
Unframed.

- 150 Christ and the Fishermen. Turner Brown-Print.** *\$10.00
Illustrated on page 65.
- ZUGEL, Heinrich Johann. Modern German painter.**
Born Murrhardt, Würtemberg, Germany, 1850. Professor of the Art School in Karlsruhe in 1894; of the Munich Academy in 1895. He is most famous as an animal painter.
- 151 Sheep Herd. Turner Color-Print.** 10.00
Frame prices same as for Turner print
20 x 24, page 8. Illustrated on page 66.
- 152 The Old Shepherd. Turner Brown-Print.** *10.00
Illustrated on page 66. Original painting
in the Wadsworth Athenæum, Hartford, Conn.

STATESMEN.

- 153 Benjamin Franklin. Turner Brown-Print.** *4.00
Illustrated on page 66. Original painting,
by Joseph Siffrien Duplessis, hangs in
Museum of Fine Arts, Boston.
Benjamin Franklin, the statesman, scientist, and author, was born in Boston, Mass., Jan. 17, 1706. He was the fifteenth of seventeen children, and after about a year of candle-making in his father's shop was apprenticed to his brother James, a printer. In 1725 he was persuaded to go to England to buy type for a printing-shop of his own. The first American library was commenced by him in Philadelphia in 1731, and the following year he published his "Poor Richard's Almanac," full of witty sayings. In 1737 he was appointed postmaster for Philadelphia, and in 1752 made his celebrated experiment with his kite, demonstrating the identity of lightning with electricity. He was one of the signers of the Declaration of Independence, while one of his last public acts was to sign a memorial to Congress for the abolition of slavery. Franklin died April 17, 1790, and was buried in the graveyard of Christ Church, Philadelphia. His greatest service to America was undoubtedly due to his skill in diplomacy.
- 154 Alexander Hamilton. Turner Gray-Print.** *4.00
Illustrated on page 66. Original painting,
by Col. John Trumbull, in Museum of
Fine Arts, Boston.
Alexander Hamilton was born in the Island of Nevis,

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.

West Indies, 1757, and died in New York, 1804. Eager for military distinction, Hamilton studied the art of war. He shared in the brilliant campaign of Trenton and Princeton, and was given a place on Washington's staff when scarcely twenty years old, ranking as Lieutenant-Colonel. At the close of the war he studied law, was admitted to the bar in 1782, and on Washington's inauguration Hamilton was made Secretary of the Treasury. He organized the Treasury Department as in the main it still exists; he bound the Union together by inducing Congress to assume the State debts; he framed a sound system of national taxation, devised the United States Bank, and began the creation of a navy. On July 11, 1804, he was mortally wounded in a duel with Aaron Burr, and died the next day, universally mourned. He was a man of passionate energy, of great enthusiasm, and a wonderful capacity for administration.

155 Abraham Lincoln. Turner Gray-Print.

*\$4.00

Illustrated on page 71.

Original drawing by A. C. Fenety from photograph taken by Hesler, the well-known Chicago photographer, in 1860, just after the nomination. A story is told that before this time Hesler had been circulating a portrait of Lincoln with ruffled hair along with one of Douglas in evening dress. The politicians thought this presented Lincoln to the public at a disadvantage, and asked Hesler to get a more suitable negative. This he promptly did, making a special trip to Springfield for the purpose.

The sixteenth President of the United States was born in a log cabin in the backwoods of Kentucky, in 1809. All the schooling he could obtain would probably, combined, not have made up more than one year; but he eagerly devoured the few books that fell into his hands. He spent his youth sometimes as a clerk in a grocery store, sometimes as postmaster, then again as a farm hand or splitting rails. Admitted to the bar in 1836, he began practice in Springfield, Ill., and ten years later entered Congress. Possessing a rare combination of wit, argument, and dramatic power, he gained a great reputation as a campaign speaker. Mr. Lincoln was elected President in 1860 by 180 electoral votes; he issued his first call for 75,000 troops in April of the following year, and Jan. 1, 1863, the Emancipation Proclamation, freeing the slaves, went into effect. The next year he was re-elected by an overwhelming majority, and was shot in Ford's Theatre, Washington, April 14, 1865, by John Wilkes Booth, dying the following day.

156 Horace Mann. Turner Gray-Print.

*\$4.00

Illustrated on page 71.

The drawing from which this print is reproduced was made from a daguerreotype of the great statesman ed-

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

No. of
Picture.

Price of Picture
Unframed.

ucator, now owned by his son, George C. Mann, and considered the best likeness of him.

Both of his sons, George C. Mann and B. Pitman Mann, consider the portrait excellent, while the late Senator George F. Hoar, Rev. Edward Everett Hale, Rev. James De Normandie, and James A. Page, old friends of his, have praised it very highly.

Horace Mann was born in Franklin, Mass., 1796. Although his youth was passed in poverty, when he earned his school-books by braiding straw, he early in life became active in the cause of education and public charities, and always identified himself with philanthropic interests. He was elected to the State Senate from Boston in 1833, and from 1837 to 1848 was secretary of the Massachusetts Board of Education, when he introduced a thorough reform into the school system of the State, advocated the disuse of corporal punishment in school discipline, and awakened an interest in the cause of education that had never been felt before. At his own expense he went to Europe in 1843 especially to visit the schools of Germany, and in 1848 he was elected to Congress to fill the vacancy caused by the death of John Quincy Adams. In 1853 he was made President of Antioch College, Yellow Springs, O., a position he held until his death, in 1859.

- 157 George Washington. Turner Brown-Print. Illustrated on page 71. Painted by Gilbert Stuart. Now in Museum of Fine Arts, Boston.

*\$4.00

The painter Stuart said that there were features in his face totally different from those he ever observed in that of any other human being. The earliest known description of Washington was written in 1760, which reads thus: "He may be described as being as straight as an Indian, measuring six feet two inches in his stockings, and weighing 175 pounds. . . . His head is well-shaped though not large, but is gracefully poised on a superb neck. A large and straight rather than prominent nose; blue-gray penetrating eyes, which are widely separated and overhung by a heavy brow. His face is long rather than broad, with high, round cheek-bones, and terminates in a good firm chin. . . . A pleasing, benevolent, though a commanding countenance; dark brown hair, which he wears in a cue. His mouth is large and generally firmly closed. His features are regular and placid, with all the muscles of his face under perfect control, though flexible and expressive of deep feeling when moved by emotion. In conversation he looks you full in the face, is deliberate, deferential, and engaging. His voice is agreeable rather than strong. His demeanor is at all times composed and dignified. His movements and gestures are graceful, his walk majestic, and he is a splendid horseman."

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.

POETS.

- 158 Ralph Waldo Emerson. Turner Brown-
Print.

*\$4.00

Illustrated on page 71.

Ralph Waldo Emerson, born in Boston, 1803, was descended from eight generations of ministers, true, sturdy men, who filled their places nobly. He prepared at the Boston Latin School, entering Harvard College at the age of fourteen. He early showed marked literary tendencies, but, at the age of twenty, began his study for the ministry, and afterward preached in a Boston church for several years. His views changed, however, and he decided to devote himself entirely to a literary career, in the interests of which he made his first European trip. This was followed by several others, during which he gathered material for his lectures and essays and met many of the most famous men of letters throughout Europe. Although well known as a poet, it is for his prose that Emerson is best loved and read, both in this country and abroad. He died in 1882.

- 159 Henry Wadsworth Longfellow.† Turner
Brown-Print.

*4.00

Illustrated on page 71.

Henry W. Longfellow, who was the second son of Stephen Longfellow, a lawyer of Portland, Me., was born in 1807. Through his mother's family he was descended from John Alden and Priscilla Mullens, whom he made famous in his poem of the "Courtship of Miles Standish." He was graduated with Hawthorne at Bowdoin College in 1825, after which he went to Europe to prepare for the professorship of modern languages in that college. In 1835 he made a second trip with his wife, who died in Rotterdam. The following year he accepted a professorship at Harvard College, occupying Craigie House, where Washington had his headquarters for a time during the War of Independence. In 1839 he published his first volume of verse, under the title of "Voices of the Night." The heroine of his "Hyperion" was Miss Frances Appleton of Boston, whom he married in 1843. Mr. Longfellow gave up his position at Harvard in 1854 and commenced work on the poem called "Hiawatha." He died in Cambridge, 1882.

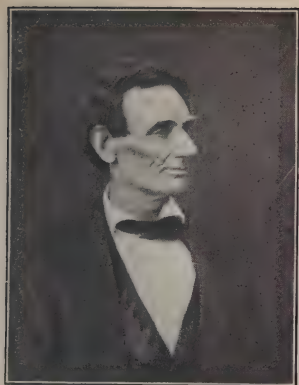
SCULPTURE.

- FRENCH, Daniel C. Modern American
sculptor.

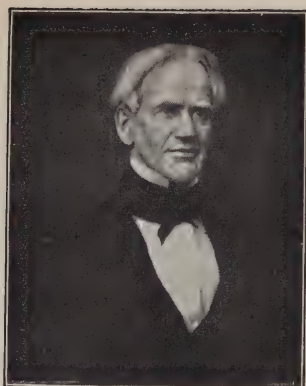
Born Exeter, N. H., 1850. Although every influence in

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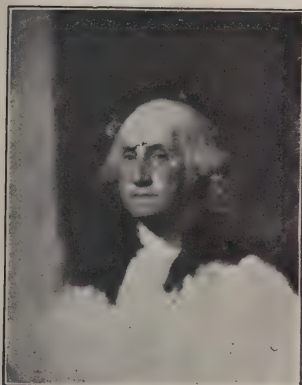
† Owing to the oval shape of this picture it cannot be framed artistically in a close frame. It should be framed either with a margin or a mat.



Abraham Lincoln
See p. 68



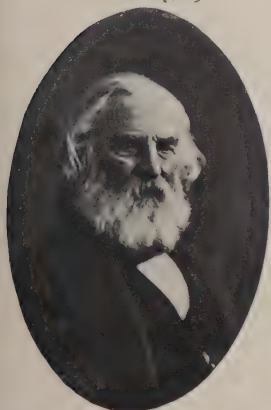
Horace Mann
See p. 68



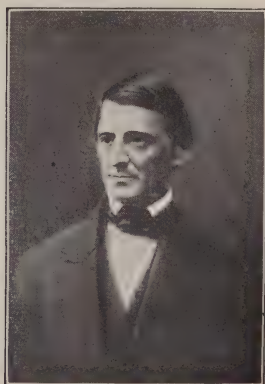
George Washington—Stuart
See p. 69



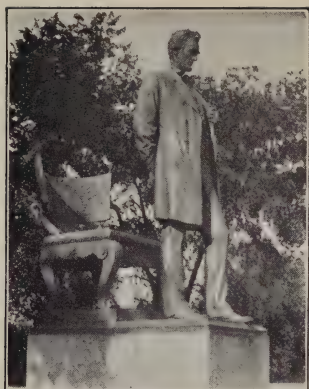
The Minute-Man—French
See p. 73



Henry Wadsworth Longfellow
See p. 70



Ralph Waldo Emerson
See p. 70



Abraham Lincoln—St. Gaudens
See p. 74



King Arthur—Vischer
See p. 75



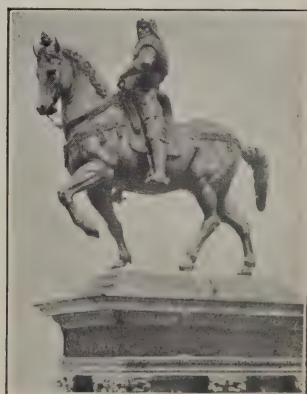
Victory of Samothrace
See p. 75



Venus of Melos
See p. 75



Hermes—Praxiteles
See p. 73



Equestrian Statue of Colleoni—Verrocchio
See p. 74

**No. of
Picture.**
**Price of Picture
Unframed.**

the early life of Mr. French was favorable to the development of his artistic talent, he gave no evidence of possessing such an inclination until he was nineteen, when Miss May Alcott, the Amy of "Little Women" (who was teaching drawing in Boston), offered to lend him tools for modeling. The French family was then living on a farm near Concord, and so he began by modeling dogs and birds. With the exception of a year spent in Florence and a few months in Paris, Mr. French is almost wholly self-taught. He was only twenty-three when he received his first important commission, that of the Minute-Man at Concord.

160 The Minute-Man. Turner Gray-Print.
***\$10.00**

Illustrated on page 71. Original statue at Concord, Mass.

A small sum of money was left by a former citizen of Concord for a monument to be placed upon the spot where the militia and the minute-men had fought in 1775. Mr. French's proposition to make the statue in plaster of heroic size for \$400 was seconded by Ralph Waldo Emerson, Judge Hoar, and others, and on April 19, 1875, this statue was unveiled, showing a youthful New England farmer turning from the plow to the battlefield, for which a large cast of the Apollo Belvedere had been the sculptor's only model. At the unveiling Mr. Emerson made a brief speech, a poem was read by Mr. Lowell, and Mr. George William Curtis delivered the oration.

PRAXITELES. Greek sculptor.

Born 390 (?) B.C. Died 332 (?) B.C. The undisputed facts in regard to his life are necessarily scant and meagre, but it is thought that he was an Athenian by birth. He was the most celebrated sculptor of his time; he loved to represent youth and beauty, and chose for his subjects the laughter-loving Aphrodite and her son Eros, the youthful Apollo, Hermes, and the merry Dionysus and his train of fauns and satyrs.

161 Hermes. (Head of the Statue of Hermes carrying the Infant Dionysus.) Turner Gray-Print.
***4.00**

Illustrated on page 72. Original in Olympia Museum, Greece.

The only work we have which is indisputably from Praxiteles' own hand. The principal parts were found by German explorers, buried in the ruins of the Temple of Hera, at Olympia; other fragments were subsequently discovered at different times.

SAINT-GAUDENS, Augustus. Modern American sculptor.

Born Dublin, Ireland, 1848. The father of Mr. Saint-

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.

Gaudens is a native of Southern France, coming to America from the vicinity of the town of Saint-Gaudens among the Pyrenees. As a youth the son worked for six years as a cameo-cutter, in which employment he learned the keenness of vision and delicacy of touch that have helped him to master his later work in such a marvelous way. While he worked at cameo-cutting he studied drawing at night, and finally studied six years abroad, returning to America in 1874; but it was not until 1881 that he made himself known as a sculptor, when he set up his statue of Admiral Farragut in New York.

- 162 Abraham Lincoln. Turner Brown-Print. *\$10.00
Illustrated on page 72. Original statue in
Lincoln Park, Chicago.

When the statue of Lincoln by Saint-Gaudens was unveiled, in 1887, it was received as the greatest portrait statue in the United States. The pose is simple, yet natural and characteristic. The sculptor has introduced the unusual adjunct of a chair, before which stands the tall figure of the President, with bowed head as though lost in thought. The statue was at once pronounced a masterpiece, and it stands foremost among the highest achievements in American sculpture.

VERROCCHIO, Andrea. Italian sculptor.

Born Florence, 1435. Died Venice, 1488. He first distinguished himself as a goldsmith, both in Florence and in Rome; then as a painter. He had many illustrious pupils, and when he found himself surpassed by one among them, Leonardo da Vinci, he devoted his attention thenceforward entirely to sculpture.

- 163 Equestrian Statue of Colleoni. Turner
Brown-Print. *10.00
Illustrated on page 72. Original in front
of the Church of S. Giovanni e Paolo, at
Venice.

VISCHER, Peter. German sculptor.

The date of the birth of Peter Vischer is not known; about 1450 his father, a coppersmith, wandered into the town of Nuremberg, and it is probable that the son worked as an apprentice in the Town Foundry with his father. He died in 1529, but the monograms placed upon his work make it difficult to decide which belong to the elder Peter and which to his son, whose name was also Peter.

**No. of
Picture.**
**Price of Picture
Unframed.**

- 164 King Arthur. Turner Brown-Print.**
Illustrated on page 72.

***\$4.00**

From one of the bronze statues of the tomb of Maximilian I. in the Franciscan church at Innsbruck, Austria.

Emperor Maximilian conceived the idea of building for himself a lordly tomb, which should be surrounded by figures of ancient heroes. Accordingly, the tomb was built, and twenty-eight bronze figures larger than life guard the Emperor's cenotaph at Innsbruck. Of these, the statues of King Arthur and of Theodoric, King of the Goths, are from the foundry of Peter Vischer, and are far superior to the rest as works of art, the beauty of the figure and pose of King Arthur being especially noted. They were completed in 1513, but did not reach Innsbruck until some ten years later.

UNKNOWN SCULPTORS.

- 165 Venus of Melos. Turner Gray-Print.**
Illustrated on page 72. Original statue
found in the Island of Melos, 1820. Now
in the Louvre, Paris.

***4.00**

- 166 Victory of Samothrace. Turner Brown-Print.**
Illustrated on page 72. Original statue
found in the Island of Samothrace, Tur-
key, 1863. Now in the Louvre, Paris.

***4.00**

EGYPT.

- 167 Pyramids and Desert. Turner Brown-Print.**
Illustrated on page 77.

***10.00**

- 168 Sphinx, front view. Turner Brown-Print.**
Illustrated on page 77.

***10.00**

The Sphinx is the oldest known statue, dating back from before 4000 B.C. It stands about a quarter of a mile southeast of the great Pyramid. It is hewn from the natural rock, the cavities and flaws being filled with masonry. The body is 140 feet long; the head measures about 30 feet from top of forehead to chin and is 14 feet wide.

- 169 Temple of Philæ, Pharaoh's Bed. Turner**
Brown-Print.
Illustrated on page 77.

***10.00**

The Temple of Osiris, known as Pharaoh's Bed, was

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.

erected by Ptolemy Euergetes, 146 B.C., and it is supposed that the religious processions of the temple were assembled here.

GREECE.

- 170 The Acropolis, Athens. Turner Brown-Print.

*\$10.00

Illustrated on page 77.

The Acropolis is a precipitous rock, rising about 260 feet above the city of Athens, and extending 1,000 feet from east to west and about 400 feet at its greatest width. On it stand the remains of the Parthenon, Erechtheum, Propylæa, and other famous ruins, erected under Pericles in the fifth century B.C.

- 171 Erechtheum, Athens. Turner Gray-Print.

*10.00

Illustrated on page 77.

A temple in honor of the Attic hero Erechtheus, erected about 409 B.C. It is built of marble, standing on the summit of the Acropolis at Athens, north of the Parthenon. It is a most perfect and exquisite example of Ionic architecture, both in design and execution.

- 172 Parthenon, Athens. Painting by Warren. Turner Gray-Print.

*10.00

Illustrated on page 77.

The Parthenon was begun about 450 B.C. by the architect Ictinus, under the direction of Pericles. It was the official temple of Athena, and in it stood the colossal chryselephantine (gold and ivory) statue of the goddess by Phidias. The pediments were also filled with sculpture, probably by Phidias and his pupils. In refinement of design and perfection of execution this temple has never been equalled. The architecture is of the Doric order.

- 173 Temple of Jupiter, Athens. Turner Gray-Print.

*10.00

Illustrated on page 78.

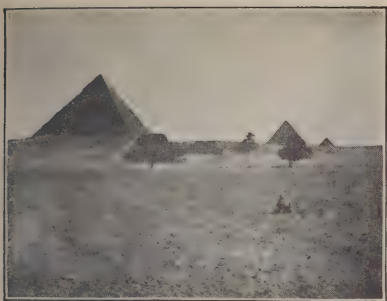
This Corinthian temple was built in 174 B.C., by Antiochus Epiphanes, and designed by Cossutius, a Roman architect, upon the foundations of an earlier Doric temple founded by Pisistratus.

ITALY.

- 174 Amalfi. Turner Gray-Print.

*10.00

Illustrated on page 78.



Pyramids and Desert, Egypt

See p. 75



The Sphinx, Egypt

See p. 75



Temple of Philæ—Pharaoh's Bed

See p. 75



The Acropolis, Greece

See p. 76



Erechtheum, showing Porch, Greece

See p. 76



Parthenon, Greece

See p. 76





Temple of Jupiter, Greece

See p. 76



Temple of Paestum, Italy

See p. 83



Amalfi, Italy

See p. 76



Arch of Constantine, Rome

See p. 79



Arch of Titus, Rome

See p. 79



Castle of St. Angelo and Tiber River

See p. 79

**No. of
Picture.**
**Price of Picture
Unframed.**

A seaport town in Campania, Southern Italy, about twenty-two miles southeast of Naples, situated on the slope of a mountain rising from the coast and covered with splendid trees and gardens. One of the most interesting buildings is an old Capuchin monastery, dating from the beginning of the thirteenth century, and finely located in the hollow of a rock rising 230 feet above the sea. The cloister of this monastery, shown in the picture, with the old monk resting on the seat, and glimpses of the town and beautiful bay below, make up a most exquisite scene, and bring home to one the charm and fascination of the Italian coast.

175 Arch of Constantine, Rome. Turner Color-Print.

***\$10.00**

Frame prices same as for Turner print
22 x 28, page 8. Illustrated on page 78.

The Arch of Constantine was erected after the victory over Maxentius at Saxa Rubra. The lower bas-reliefs refer to the deeds of Constantine; the upper illustrate the life of Trajan, the latter having been removed from an arch of Trajan (whose ruins existed in 1430), and were appropriated by Constantine for his own arch.

176 Arch of Titus, Rome. Turner Gray-Print.
Illustrated on page 78.

***10.00**

During the Middle Ages this was known as the "Arch of the Seven Candlesticks." When the Emperor Titus returned from his capture of Jerusalem in A.D. 70 he carried with him, among other valuable trophies, the seven-branched candlestick, as well as a large train of Hebrew prisoners. These prisoners he set to work building the arch that should commemorate their degradation and the destruction of Jerusalem, thus accomplishing his task,—that of breaking their spirit. To this day no Jew will pass under it. The ornamentation of the inner walls shows on one side the triumphal procession entering Rome with the spoils from the Jewish Temple, and on the other is depicted the Emperor in his car, crowned by Victory.

177 Castle of St. Angelo and Tiber River. Turner Brown-Print.

***10.00**

Illustrated on page 78.

The castle of St. Angelo was originally built in 130 A.D., by the Emperor Hadrian as a family tomb, and was reached from the city by the bridge of St. Angelo across the Tiber River. In the distance, to the left, can be seen the mighty dome of St. Peter's.

No. of
Picture.Price of Picture
Unframed.

- 178 Colosseum, Rome. Turner Brown-Print. *\$10.00**
Illustrated on page 81.

The Colosseum, originally called the Flavian Amphitheatre, was commenced A.D. 72, by the Emperor Vespasian, and completed by Titus A.D. 80. It is stated that 12,000 captive Jews were employed in its erection and that the external walls alone cost about 17,000,000 francs. Titus dedicated it by games that lasted 100 days, during which time 5,000 animals were slain. The arena was surrounded by a wall sufficiently high to protect the spectators crowding the marble seats and corridors from the wild beasts that were introduced by subterranean passages closed by huge gates. From the fourteenth century the Coliseum began to be considered as a stone-quarry, and several Roman palaces were built with materials plundered from its walls.

- 179 Giotto's Tower, Florence. Turner Gray-Print. *4.00**
Illustrated on page 81.

Also known as the campanile, or bell-tower, of the Cathedral at Florence. It stands apart from the southwest angle of the main structure, and is 275 feet high and 45 feet square at the base. It is built of white marble inlaid in colors, and is considered one of the finest examples of Florentine decorative architecture.

- 180 Grand Canal, Venice. Turner Brown-Print. *10.00**
Illustrated on page 81.

This canal, one of the meccas of all tourists in Europe, is represented in its most attractive spot. It curves enchantingly between two rows of palaces,—reminiscent of the Middle Ages, with their Gothic windows and numerous balconies trellised with foliage and roses.

- 181 Roman Forum. Turner Brown-Print. *10.00**
Illustrated on page 81.

The Roman Forum was the political centre of ancient Rome. Temples devoted to popular deities, triumphal arches, and the famous rostra of Cicero and Julius Cæsar were erected there.

- 182 Saint Mark's Cathedral, Venice. Turner Brown-Print. *10.00**
Illustrated on page 81.

The church erected in the eleventh century forms the body of the present structure, which, however, was begun about 830. The façade is Byzantine in style, but is richly elaborated with Gothic decorations.



Colosseum, Rome

See p. 80



Giotto's Tower, Florence

See p. 80



Grand Canal, Venice

See p. 80



Roman Forum

See p. 80



St. Mark's Cathedral, Venice

See p. 80



St. Peter's Basilica, Rome

See p. 83



Castle of Chillon, Switzerland
See p. 83



Jungfrau, Switzerland
See p. 83



Matterhorn, Switzerland
See p. 83



Alhambra, Court of Lions, Spain
See p. 83



Notre Dame Cathedral, Paris (Façade)
See Supplement p. 116 for side view
See p. 84



Cologne Cathedral (Façade)
See Supplement p. 116 for side view
See p. 84

**No. of
Picture.**
**Price of Picture
Unframed.**

- 183 Saint Peter's Basilica, Rome. Turner Brown-Print.**

\$10.00

Illustrated on page 81.

The present basilica of St. Peter's was commenced in 1506, under Pope Julius II. Michelangelo took up the work as architect in his seventy-second year, but the dome as designed by him was higher and not so heavy as it now stands. The façade was completed in 1614, under Paul V., and it was finally dedicated by Urban VIII. in 1626. To cover the expenses Julius II. and Leo X. instituted a sale of indulgences, which led to the Reformation.

- 184 Temple of Pæstum. Turner Brown-Print.**
Illustrated on page 78.

***10.00**

Erected for the worship of Neptune during the sixth century B.C., in a Greek Colony in Southern Italy. It is in Doric style and is the best preserved Greek structure still in existence.

SWITZERLAND.

- 185 Castle of Chillon, on Lake Geneva. Turner Gray-Print.**

***10.00**

Illustrated on page 82.

- 186 Jungfrau. Turner Brown-Print.**

***10.00**

Illustrated on page 82.

- 187 Matterhorn. Turner Brown-Print.**

***10.00**

Illustrated on page 82.

SPAIN.

- 188 Alhambra, Court of Lions, East. Turner Brown-Print.**

***4.00**

Illustrated on page 82.

The Alhambra is the ancient fortress and residence of the Moorish monarchs of Granada, the palace having been erected at various dates, chiefly between 1248 and 1354. All the main apartments open into the Court of Lions, in the centre of which is the celebrated Fountain of Lions, an alabaster basin supported by twelve lions of white marble. The square is paved with colored tiles and the colonnade with white marble, while the walls are composed of blue and yellow tiles, with a border above and below enamelled blue and gold.

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.

FRANCE.

- 189 Notre Dame Cathedral, Paris (Façade).
Turner Gray-Print. *\$4.00
Illustrated on page 82.

Notre Dame is the oldest and most renowned of the many famous churches in Paris, and, on account of its historical associations, has been called by Victor Hugo "The Book in Stone." It was erected between the twelfth and fifteenth centuries.

GERMANY.

- 190 Cologne Cathedral (Façade). Turner Brown-
Print. *4.00
Illustrated on page 82.

The corner-stone of this most magnificent Gothic edifice was laid in 1248 by Archbishop Conrad. The choir was consecrated in 1322, but in 1509 a stop was put to the church's further progress and a wooden roof laid over the partially completed structure. In this state it remained for more than three centuries, when the original plan was again resumed and the completion of the church assured. In 1880 it was formally opened in the presence of the Emperor and the reigning princes of Germany.

ENGLAND.

- 191 Ann Hathaway's Cottage. Turner Brown-
Print. *10.00
Illustrated on page 85.

This cottage was purchased from its last private owner in 1892, and is now open to the public. It is situated in the tiny village of Shottery, about a mile from Stratford-on-Avon.

- 192 Shakespeare's House. Turner Brown-Print. *4.00
Illustrated on page 85.

The house in which Shakespeare was born, situated on Henley Street, Stratford-on-Avon. Its exact age is not known, but the property came into possession of the poet's father in 1574.

- 193 Stratford-on-Avon. Turner Brown-Print. *10.00
Illustrated on page 85.

This is a most charming view of the old town of Stratford, with the beautiful curve of the Avon around its shore.



Ann Hathaway's Cottage, England
See p. 84



Shakespeare's House, England
See p. 84



Westminster Abbey, England
See Supplement p. 115 for side view
See p. 87



Capitol, Washington
See p. 87



Stratford-on-Avon, England
See p. 84



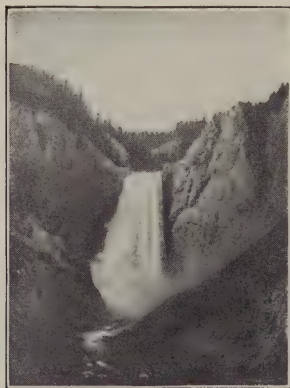
Colombo Breakwater

See p. 87



Concord Bridge

See p. 88



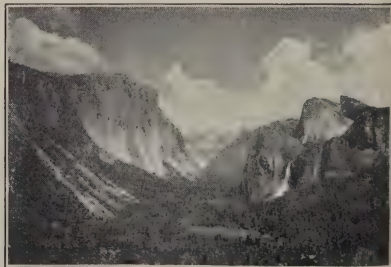
Lower Falls of the Yellowstone
Copyright, 1896, by H. G. Peabody

See p. 88



Niagara Falls, General View

See p. 88



Yosemite Valley from Artist's Point

Copyright, 1901, by H. G. Peabody

See p. 88



**No. of
Picture.****Price of Picture
Unframed.**

The tower of the famous Trinity Church nestles among the trees, and the surrounding country forms a typical English landscape.

- 194 Westminster Abbey. Turner Brown-Print. *\$4.00
Illustrated on page 85.

This church has been closely associated with most of the important events of English history. Perhaps it is most famous for its Poets' Corner, in which are buried many of England's immortal writers.

UNITED STATES.

- 195 Capitol at Washington. Turner Brown-Print. *10.00
Illustrated on page 85.

The Capitol at Washington, with its porticos and lobby dome, ranks as one of the most impressive and beautiful examples of architecture in the world. The style is classic, with Corinthian details. The corner-stone of the original building was laid Sept. 18, 1793, the State of Virginia having contributed \$120,000 and Maryland \$72,000 towards its erection. Of this building, Stephen Hallett was the first architect, and in 1799 the north wing was finished ready for Congress; but twelve years later the whole was burned by the British. The main section of the present building was completed in 1827, the wings and the new iron dome being added in 1851-65 as designed by Thomas U. Walter. The dome is so constructed that with the variations of temperature the iron plates expand and contract to withstand the tremendous force of the wind in gales, for it moves perceptibly in furious storms. The total cost of the building has been \$16,000,000.

NATURAL SCENERY.

- 196 Colombo Breakwater during the Southwest Monsoon (Ceylon). Turner Brown-Print. *10.00
Illustrated on page 86. Photograph taken by Captain Bayley.

A monsoon is a wind blowing part of the year from one direction, alternating with a wind from the opposite direction. Just before the season of the monsoons, water-spouts sometimes appear off the coast of Ceylon, and this storm of wind is ushered in by heavy thunder-storms, accom-

* Made also in all sizes Turner BROWN and GRAY Prints; for prices framed and unframed see page 8.

No. of
Picture.Price of Picture
Unframed.

panied by very hard rains; the continual blaze of lightning and the deafening crash of thunder are said to be beyond description.

- | | | |
|-----|-------------------------------------------------------------------------------------------|----------|
| 197 | Concord Bridge. Turner Brown-Print.
Illustrated on page 86. | *\$10.00 |
| 198 | Lower Falls. Yellowstone National Park.
Turner Brown-Print.
Illustrated on page 86. | *4.00 |
| 199 | Niagara Falls, general view. Turner Brown-Print.
Illustrated on page 86. | *10.00 |
| 200 | Yosemite Valley from Artists' Point. Turner Brown-Print.
Illustrated on page 86. | *10.00 |

Alphabetical List of Subjects

	Picture No.		Picture No.
Acropolis	170	Challenge	Landseer 68
Age of Innocence	Reynolds 119	Chariot Race	Wagner 144
Amalfi	174	Cherub Choir	Reynolds 120
Ancient Britons	Douglas 40	Child Handel	Dicksee 39
Angel with Mandolin	Carpaccio 29	Children of the Shell	Murillo 101
Angelus	Millet 92	Choosing the Caskets	Barth 7
Ann Hathaway's Cottage	191	Christ and the Doctors	Hofmann 56
Arab Scouts	Schreyer 128	Christ and the Fishermen	Zimmermann 150
Arch of Constantine	175	Cicero's Oration against	
Arch of Titus	176	Catiline	Maccari 83
Arrival of the Shepherd	Lerolle 77	Colleoni	Verrocchio 163
Art Critics in a Stall	Gebler 52	Colosseum	178
At the Hearth	Hoecker 55	Cologne Cathedral	
Atalanta's Race	Poynter 110	(façade)	190
Aurora	Reni 117	Colombo Breakwater	196
Automedon with Horses		Columbus at the Court	
of Achilles	Regnault 115	of Isabella	Brozik 26
Autumn	Mauve 86	Concord Bridge	197
Autumn Gold	Inness 63	Court of Lions, Alhambra	188
Avenue of Trees	Hobbema 54	Dance of the Nymphs	Corot 32
Baby Stuart	Vandyke 138	Dawn	Eggleston 48
Balloon	Dupré 46	Deer in the Forest	Bonheur 12
Battle of Lexington	Bicknell 9	Delphic Sibyl	Michelangelo 90
Before the Storm	Dupré 44	Distinguished Member	
Blind Milton Dictating		of Humane Society	Landseer 69
Paradise Lost	Munkácsy 100	Divine Shepherd	Murillo 102
Breaking Home Ties	Hovenden 61	Don Balthazar Carlos	Velasquez 142
Brittany Sheep	Bonheur 11	Drinking-Trough	Dupré 45
Bugler	Hunt 62	Emerson, Ralph Waldo	158
Building the Pyramids	Richter 121	End of Day	Adan 2
By the Riverside	Lerolle 78, 79	Erechtheum	171
Call to the Ferryman	Knight 67	Farragut at Mobile Bay	Overend 106
Can't You Talk?	Holmes 58	Feeding Her Birds	Millet 93
Capitol at Washington	195	Fighting Téméraire	Turner 137
Captive Andromache	Leighton 74	First Steps	Millet 94
Caritas	Thayer 132	Fog Warning	Homer 59
Cascade	Ruysdael 123	Franklin, Benjamin	153
Castle of Chillon	185	Giotto's Tower	179
Castle of St. Angelo		Gleaners	Millet 95
and Tiber River	177	Golden Autumn Day	Marcke 84
Cat and Kittens at Play	Adam 1	Golden Stairs	Burne-Jones 27
Cayambé	Church 30	Grand Canal	180
		Greek Girls Playing Ball	Leighton 75

	Picture No.		Picture No.
Guardian Angel	Plockhorst 109	Notre Dame Cathedral	
Hamilton, Alexander	154	(façade)	139
Head of Christ	Hofmann 57	Old Shepherd	Zugel 152
Head of Christ-Child	Murillo 103	Out for a Sail	Walden 145
Helping Hand	Renouf 118	Oxen Ploughing	Troyon 134
Hermes	Praxiteles 161	Parthenon	Warren 172
Hiawatha	Norris 105	Paul Revere's Ride	Page 107
Holy Night	Correggio 35	Pilgrim Exiles	Boughton 17
Homer and His Guide	Bouguereau 21	Pilgrims Going to Church	" 18, 19
Hope	Burne-Jones 28	Ploughing	Bonheur 14
Horse Fair	Bonheur 13	Portrait of Charles I.	Vandyke 139
Joan of Arc	Bastien-Lepage 8	Pot of Basil	Alexander 4
Jungfrau	186	Prés Gisors	Corot 34
King Arthur	Vischer 164	Prophet Jeremiah	Michelangelo 91
Lake	Corot 33	Pyramids and Desert	167
Lincoln, Abraham	155	Queen Louise and Her	
Statue	St. Gaudens 162	Two Sons	Steffeck 130
Little Brother	Meyer 89	Reading from Homer	Alma-Tadema 5
Little Rose	Whistler 147	Rembrandt at the Age	
Longfellow, Henry Wadsworth	159	of Thirty-Two	Rembrandt 116
Look Out. "All's Well!"	Homer 60	Return of the Mayflower	Boughton 20
Lost	Schenck 127	Return to the Farm	Troyon 135
Lower Falls, Yellowstone National Park	198	Robbers of the Desert	Friese 49
Madonna of the Arbor		Roman Forum	181
	Dagnan-Bouveret 36	St. Anthony of Padua	Murillo 104
Madonna of the Chair	Raphael 111	St. Barbara	Palma 108
Madonna of the Sack	Sarto 125	St. John	Sarto 126
Mann, Horace	156	St. Mark's Cathedral	182
Marine and Vessels	Clays 31	St. Peter's Basilica	183
Matterhorn	187	Sanctuary	Landseer 71
Minute-Man	French 160	Saved	Landseer 72
Misty Weather	Mesdag 88	Scratch Pack	Barber 6
Mona Lisa	Vinci 143	Shakespeare's House	192
Monarch of the Glen	Landseer 70	Sheep Herd	Zugel 151
Moonlight	De Haas 38	Sheep of Berry	Bonheur 15
Mother and Child	Raphael 114	Shepherd and Flock	" 16
Mother and Child	Toulmouche 133	Shepherd's Evening	
Mother and Daughter	Douglas 41	Song	Molitor 97
Niagara Falls, General View	199	Shepherd's Star	Breton 24
		Shepherdess	Jacque 64
		Shepherdess	Lerolle 80
		Shepherdess	Millet 96

Picture No.			Picture No.		
Sherman's March to the Sea	Darley	37	Three Friends	Gardner	50
Shoeing the Bay Mare	Landseer	73	Tired Gleaners	Morgan	98
Signing the Declaration of Independence	Trumbull	136	Train. "Here It Comes!"	Birney	10
(Original in Capitol, Washington)			Two Lovers	Munier	99
Sir Galahad	Watts	146	Two Mothers	Gardner	51
Sistine Madonna	Raphael	112, 113	Valley of Arques	Dupré	47
Song of the Lark	Breton	25	Venus of Melos		165
Sphinx (front view)		168	Victory of Samothrace		166
Spirit of '76	Willard	148, 149	Vikings	Douglas	42
Spring	Mauve	87	Village Choir	Lins	82
Stratford-on-Avon		193	Washington at Dorchester Heights	Stuart	131
Summer Evening	Adan	3	Washington Crossing the Delaware	Leutze	81
Summer Moon	Leighton	76	Washington, George	Stuart	157
Sunflowers	Kaulbach	66	Water-Gate	Marcke	85
Sunset at Sea	Breton	23	Wave	James	65
Sunset Glow	Riecke	122	Westminster Abbey		194
Sunset on the Meadows	Griffin	23	Whaleship Homeward Bound	Bradford	22
Taking a Pilot	Seeley	129	William II. of Nassau	Vandyke	141
Temple of Jupiter		173	Windmill	Ruysdael	124
Temple of Pæstum		184	Yosemite Valley from Artist's Point		200
Temple of Philæ,		169	Young England	Douglas	43
Pharaoh's Bed					
Three Children of Charles I.	Vandyke	140			

A Voluntary Gift to the Public

MADE BY THE OLIVER TYPEWRITER COMPANY
AT A COST OF TENS OF THOUSANDS OF DOLLARS

"Ideals" are expensive luxuries—ours cost us large sums every year.

But we count them of equal value to the "tangible assets" of our immense business.

The success of the Company and its thousands of salesmen is bound up in their complete realization.

Solely for the sake of living up to Oliver ideals, we spent tens of thousands of dollars to bring out the new model Oliver No. 5, at a time when the model then on the market met every demand of the public and enjoyed a success without precedent in the typewriter industry.

The many added improvements, at no advance in price, are virtually a voluntary gift of 25 per cent more typewriter value in every machine sold.

These Oliver ideals, set before every man in every department of Oliver activity—inventing, manufacturing, selling—result in a higher standard of product and a more far-reaching success than would be humanly possible without them.

When an Oliver man calls on you watch his face as he talks.

He knows the Oliver through and through. Every word "rings true."

Greater to him than the profit on the sale is the glory of making it.

Instead of making loose general statements, he will give you specific reasons for Oliver superiority.

He will tell you *why* the principle of the Oliver Type Bar is mechanically perfect.

—*Why* the new Line Ruling Device will expedite billing and invoicing.

—*Why* the Disappearing Indicator, showing *exact* printing-point, saves errors and delays.

—*Why* the Balance Shift and the Double Release, the Non-vibrating Base, and other innovations give greater speed and ease of operation.

—*Why* the machine that gives you *most for the money* is the Oliver Typewriter, the Standard Visible Writer.

Oliver agents are out for sales and seek only "success with honor."


Their competition is keen, but *clean*, and the men who meet you as our representatives are the pick of ten thousand salesmen.

Each man is given a course of training in **The Oliver School of Practical Salesmanship**—all expenses paid by the Company.

The Oliver Sales Force is a coherent Organization, held together in bonds of

sympathy and fellowship—winning success by close adherence to the highest principles of Salesmanship.

Applications for positions as Local Agent for

The  **OLIVER**
Typewriter

The Standard Visible Writer should be sent in at once—before the ranks are closed up for another year of success.

THE OLIVER TYPEWRITER COMPANY

69-71 FEDERAL STREET, BOSTON, MASS.





Turner Art Catalogue



Horace B. Turner Co.

General Offices and Workshops
Oak Hill, Newton Center, Boston, Mass.

TURNER ART CATALOGUE

SUPPLEMENT TO
TURNER ART EXHIBIT
CATALOGUE



HORACE K. TURNER CO.
ART PUBLISHERS, IMPORTERS AND
FRAME-MAKERS
GENERAL OFFICES AND WORKSHOPS
OAK HILL, NEWTON CENTER, BOSTON, MASS.

CONTENTS

Architecture and Miscellaneous Views

Egypt	58
France	58
Germany	64
Great Britain	
England	64
Scotland	79
Wales	79
Greece	79
Italy	79
Sicily	80
Switzerland	80
United States	85
Paintings	7
Portraits	58
Sculpture	57
Alphabetical Index of Subjects	107
Instructions for Ordering	5
Price List	4
Turner Free Traveling Art Exhibits	97
Turner System of Schoolroom Decoration	103
Turner Picture Studies and Picture Study Prints ..	105

Copyright, 1909

By Horace K. Turner Co.

A MODEL BUSINESS HOME



A GLIMPSE OF THE WORKSHOP
Taken from the Lilacs

“All the lecturings, and teachings, and prizes, and principles of art in the world are of no use so long as you do not surround your men with happy influences and beautiful things.”—*Ruskin*



PANORAMIC VIEW OF GENERAL OFFICES AND WORKSHOP, OAK HILL, 1908





THE FIRST BOSTON OFFICE

The entire space occupied by the Company in 1904

ABOUT five years ago a small Picture Company was formed. Its first office was a small room in an office building in Boston.

This Company loaned Exhibits of pictures to public schools to help raise funds with which to purchase pictures and place them permanently on bare, uninviting school walls. The Company had ten Exhibits at that time, which traveled in all parts of the country. As pioneers in a new field it had many problems to overcome, but the plan was so simple and beneficial to all concerned that instantly it met with great favor.

From the beginning the business growth required steadily more room, until last year the Company occupied space on several floors in the large Pope Building in Boston. Its Free Traveling Art Exhibits had increased from ten to forty, bringing good art to every town, village, and city visited.



CORRESPONDENCE DEPARTMENT, 1908

Here we handle about a million pieces of mail annually



FINANCE DEPARTMENT



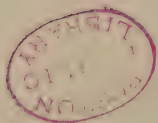
EDUCATIONAL DEPARTMENT



AGENCY DEPARTMENT



FILING DEPARTMENT, 1908





ONE OF THE BOSTON GALLERIES

Believing that the best work is done in the country, where good air, wholesome food, and healthy recreation may be had,

the Company purchased a large estate containing eighty-six acres of pleasant farm-land within eight miles of Boston. Here, on the southerly slope of a sightly hill, it has built a large, artistic workshop where all the workers have offices filled with air and sunshine, a large rest-room, locker-rooms, and all modern conveniences. In the spring they watch the wonderful unfolding of tree and flower; in the fall, the beautiful coloring of the autumn leaves. Tennis-courts for the workers lie below on a small plateau, where later will be placed an English bowling-green, croquet-grounds, a clubhouse, lunch-room, and dormitory. On the main roadway is the house of the farm superintendent and a greenhouse with farm barn opposite.



THE OAK HILL GALLERY



A BIT OF THE ROADWAY



ENTRANCE FROM DRIVEWAY

"The latch-string is always out"



PORCH AND PERGOLA



VIEW FROM PERGOLA
Showing Tennis-Courts





“WHERE THE WINDS OF HEAVEN BLOW”

The farm supplies fresh vegetables, milk, and eggs for the workers' lunch-room, the surplus being sold in Boston. All hay for horses and cows is raised on the estate. The greenhouse gives ample room for starting early vegetables, and supplies such flowers and plants as are needed to make the buildings brighter in summer and winter.

Across the street will be a small park, around which are to be built modest, artistic cottages for the workers, each with its own little garden-plot and yard. Landscape plans have been made for the entire grounds, that each addition may fit in to produce finally a complete, artistic whole.

From this model business home will be conducted the work of the Exhibit Company and also that of the new Horace K. Turner Lecture Company, working under the same

The farm supplies fresh vegetables, milk, and eggs for the workers' lunch-room, the surplus being sold in Boston. All hay



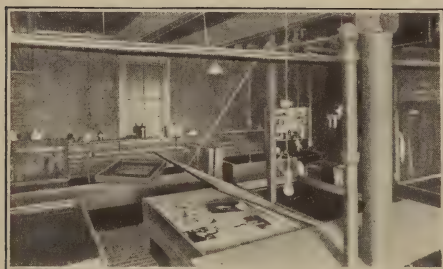
REST-ROOM AT OAK HILL STUDIO



ORDER DEPARTMENT



OFFICE OF WORKS SUPERINTENDENT



DEVELOPING-ROOM



MOUNTING-ROOM





SAW-MILL AND JOINERS' SHOP

plans that have made the Exhibit Company so successful. If you are interested in our work and feel that we are on the right

track, we invite you to share in the profits of one or the other of these two companies. Shares are not always obtainable in either, but occasionally a stockholder is obliged to dispose of his interests, when a purchase can be made. Full information will be supplied to those desiring it.

Visitors are welcome at Oak Hill.

To many people interested in schoolroom decoration, our model workshop, the largest of its kind devoted to the reproduction of pictures for this purpose, has proven interesting.

The natural beauties of the estate are an additional attraction to repay the visitor.



FITTING-ROOM



STAINING-ROOM



EVEN THE BOILER-ROOM IS FLOODED WITH
SUNSHINE



SHIPPING-ROOM



STARTING A SHIPMENT





FARM SUPERINTENDENT'S HOUSE



THE FARM BARN



FARM-HANDS' HOUSE



A PART OF THE COW HERD.



THE APPLE ORCHARD

PREFACE



THE following catalogue contains nearly five hundred subjects not included in our exhibits. Most of these subjects are from negatives obtained by our special photographers during the year 1908, both in Europe and the United States. The new lists include very beautiful examples of world-famous buildings, masterpieces of sculpture and painting, natural scenery, and homes of distinguished persons.

Special attention is called to the many examples of the best American art. Since our architects, sculptors, and painters stand in the foremost ranks of the world's artists of to-day, their work should be made familiar to the pupils in our schools through well-executed reproductions. The list of portraits also offers some new and interesting subjects.

We hope through the medium of our new catalogue supplement to increase our usefulness to teachers who feel the significance of works of art in their schools educationally and as a means of culture.

With a few exceptions all subjects in this catalogue are made in the well-known Turner Brown and Gray Prints, and many can also be supplied in the Turner Hand-Colored Prints.

Every genuine Turner Brown, Gray, and Hand-Colored Print bears upon its face the imprint "Horace K. Turner Company, Boston." See that your purchases bear this stamp; it is an absolute guarantee of quality and permanence.

The two hundred subjects comprising our Traveling Art Exhibits are illustrated in our exhibit catalogue, price 25 cents, except to educators, to whom it will be sent free on application.

HORACE K. TURNER CO.

PRICES OF TURNER BROWN, GRAY, AND HAND-COLORED PRINTS, AND FRAMES, JANUARY, 1909

Sizes of Prints	Prices of Brown and Gray Prints	Prices of Hand-Color Prints	Width of Close Framing	Moulding for Close Framing	Prices of Close Frames	Width of Mat or Margin	Moulding for Mat or Margin	Width of Mat or Margin	Prices of Frames with Margins	Prices of Frames with Mats
8 x 10	\$1.00	\$5.00	1 in.	1/2 in.	\$1.00	2 in.	1/2 in.	2 in.	\$1.25	\$1.50
14 x 17	2.50	7.50	2 1/2	2	2.25	2 1/2	2	2 1/2	2.50	2.75
16 x 20	3.50	10.50	3	2 1/2	3.00	3	2 1/2	3	3.75	4.00
18 x 22	4.00	12.00	3	2 1/2	3.25	3	2 1/2	3	4.00	4.50
20 x 24	4.50	15.00	3	3	3.50	3	3	3	5.00	5.50
22 x 28	8.00	22.00	4	3	5.50	3	3	3	5.50	6.00
25 x 32	9.00	25.00	4	4	6.50	3	4	3	9.25	10.25
26 x 36	10.00	28.00	4	4	7.00	2 1/2	4	2 1/2	8.50	9.00
30 x 40	15.00	35.00	4	4	8.50	3 1/2	4	3 1/2	10.50	11.50
34 x 45	20.00	45.00	4	4	12.00	2	4	2	9.00	9.50
36 x 50	25.00	55.00	4	4	14.00	3 1/2	4	3 1/2	13.00	
38 x 54	30.00	65.00	5	5	17.00					
40 x 60	35.00	75.00	5	5	20.00					
44 x 66	40.00	90.00	5	5	22.50					
50 x 70	50.00	100.00	5	5	28.00					
			6	6	30.00					
					32.75					

It is customary to frame these larger sizes close.

The above frame prices apply to the best grade of quartered-oak mouldings stained to harmonize with the pictures.

For circular pictures we recommend margin or mat frames. For close round frames special prices charged. See explanation of size classification, page 6.

We are constantly increasing our collection of Hand-Colored prints.

INSTRUCTIONS FOR ORDERING

IN ORDERING, give title of picture and artist's name. If artist's name is not given, order by number of picture and title.

THE SUBJECTS IN THIS CATALOGUE ARE A FEW OF MANY THOUSAND WE HANDLE. If you do not find those you wish, write us and we will gladly quote you sizes and prices of them.

TIME REQUIRED FOR DELIVERY.

Owing to the great number of pictures published, it is impossible for any one concern to carry a full line on hand at all times. Turner Brown, Gray, and Color prints can usually be supplied in a week's time. Foreign prints many times must be imported, as foreign houses carry very limited stocks in this country. It requires several weeks to import foreign prints when not in stock. Our Turner Prints are made on our own premises and can be shipped with greater dispatch.

Any of the subjects in the Supplement may be purchased with Exhibit Funds.

A few framed pictures are carried in stock, but usually two weeks' time AT LEAST must be allowed for the completion of a framed-picture order.

RUSH ORDER.

On rush orders notify us when ordering that the goods must be delivered within a certain time. If possible in such cases name a substitute picture as second choice. If goods cannot be shipped within the time specified we will notify you immediately. State shipping instructions (see Transportation Charges, page 6).

FORM OF REMITTANCE.

Persons unknown to us must send references or cash with order, either in Money Orders, Express Orders, or Drafts.

FRAMING.

In our Framing Department each frame is sawed from the raw moulding to fit the individual picture, then stained to harmonize with the peculiar color of the picture. By this means we obtain an exact tone harmony between the print and frame, which cannot be obtained when stained moulding is sawed and joined, as each print differs slightly in tone. By this means, also, the joints are filled with stain and are much smoother. We use only the best grade quartered sawed oak, the finest quality of French glass, and employ expert workmen only.

We can also supply high-grade POLISHED and HAND-POLISHED FRAMES, GOLD FRAMES for colored pictures, ARCHI-

TECTURAL and SECTIONAL FRAMES for friezes, CIRCULAR and SPECIAL DESIGN FRAMES, and GOLD LININGS. We are glad to give prices and submit suggestions, when desired.

EXPLANATION OF FRAMING TERMS.

In CLOSE FRAMING the frame fits the picture proper exactly, leaving no margin between the frame and picture.

In MARGIN FRAMING the original mount shows between the picture proper and the framing. The width of the mount showing varies according to the size of each picture. This margin on publications not our own does not always harmonize with the print.

In MAT FRAMING we choose a mat which covers the original mount and always harmonizes with the print and frame.

TRANSPORTATION CHARGES.

On all retail orders for unframed pictures of our own publication we prepay or allow transportation charges to any railroad station in the United States, reserving the right to ship by freight or express.

On all framed pictures of our own publication we prepay or allow transportation charges to the nearest railroad station east of the Missouri River; to all points west of the Missouri a special delivery price will be made.

All other publications and picture frames alone are shipped at expense of purchaser, unless at least one-half the value of the order is for Turner Prints, in which case the above conditions of delivery will apply.

Rush orders will be sent by express at expense of customer.

Turner Brown, Gray, and Hand-Colored Prints are published in many sizes to fit the varying spaces in any room, while the prices of the different sizes adapt themselves readily to the large or small funds available for picture purchases at any time. See sizes on p. 4.

EXPLANATION OF SIZE CLASSIFICATION.

Owing to the varying proportions of different paintings, it is impossible to give the exact size of each subject made in the many sizes of our Turner Prints. In classifying the sizes in a systematic way we give the sizes of the SHEETS OF PAPER on which each subject is printed, under the column heading "Sizes of Prints." The length (the longest measurement of the sheet) is usually accurate, and the width varies according to the proportionate width of the original painting. In some few cases, however, the original painting is so wide that the length of the picture must be reduced in order to obtain the full width of the subject on the size sheet given. Thus if a subject is square, a print made on a 16 x 20 sheet of paper must be 16 x 16 inches. If it were made longer a part of the width of the picture would have to be cut off.

WE MAKE THE LARGEST PRINT POSSIBLE FROM EACH SHEET OF PAPER GIVEN.

The small illustrations in the catalogue give the proportions of each subject, which are, of course, the same in large or small prints.

The approximate dimensions given in the Table of Sizes on page 4 are those of the picture itself without mount. Each size print is mounted on an artistic mount of the proper size.

Free Traveling Educational Lectures

(ILLUSTRATED)

No Financial Obligation
Required to Secure Them



COPYRIGHT, 1899, BY H. G. PEABODY

MINUTE MAN—FRENCH

Lecture: Around Historic Boston

By Henry G. Peabody

Subjects

GRAND CANYON OF ARIZONA
AROUND HISTORIC BOSTON
IN THE FOOTSTEPS OF CORTES
TOUR OF THE WHITE MOUNTAINS
SEASHORE OF NEW ENGLAND

(OVER)

We Take All the Risk

¶ We furnish: lantern, operator, light, lantern-slides, and printed lecture. Your scholars sell the tickets and you receive beautiful and appropriate pictures for the amount of your net receipts.

¶ In every city where our lantern-slides have been exhibited they have, without a single exception, been pronounced: "THE BEST WE HAVE EVER SEEN."

¶ The lecture was not only of rare interest as an exhibition, but of distinct educational value.

WILLIAM J. TUCKER,

President Dartmouth College.

¶ To me it was a revelation of the magnificent scenery of our land, and I am sure it will exercise an educating and refining influence on all who hear it.

JOHN D. RUNKLE,

Ex.-Pres. Mass. Inst. of Technology.

For Full Particulars, with Available Dates for Your City, Write

Horace K. Turner Lecture Co.

Oak Hill, Newton Center, Boston, Mass.

BOSTON SALESROOM

221 COLUMBUS AVENUE

Turner Prints

ADDITIONAL SUBJECTS NOT IN THE EXHIBIT

Subjects starred are suitable for scrap-books and portfolios; for illustrating essays and lectures, rather than for wall-decoration.

PAINTINGS.

Stock No.
of Picture

ALEXANDER, JOHN W. 1856-	American painter.
395† Cairn, The (9).	Mural painting.
397† Egyptian Hieroglyphics (9).	" "
399† Manuscript Book, The (9).	" "
396† Oral Tradition (9).	" "
398† Picture Writing (9).	" "
400† Printing Press, The (9).	" "

Above six subjects in Congressional Library, Washington, D. C.

205† Walt Whitman (10).

Metropolitan Museum of Art, New York City.

BENSON, FRANK W. 1862-	American painter.
431† Aglaia (11).	Mural painting.
429† Autumn (10).	" "
432† Euphrosyne (10).	" "
427† Spring (10).	" "
428† Summer (10).	" "
433† Thalia (11).	" "
430† Winter (10).	" "

Above seven subjects in Congressional Library, Washington, D. C.

BIERSTADT, ALBERT. 1830-1902.	American painter.
491* Mt. Corcoran (11).	

Corcoran Gallery, Washington, D. C.

BLASHFIELD, EDWIN H. 1848-	American painter.
521 Edict of Toleration of Lord Baltimore (11).	Mural painting.
Court-house, Baltimore, Md.	

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.

Stock No.
of Picture

- | | | |
|-----|----------------------------------------------------------------------------------------------------------------------------|-----------------|
| 659 | Graduate, The (11).
College of the City of New York. | Mural painting. |
| 665 | Uses of Wealth, The (11).
Citizens' Bank, Cleveland, Ohio. | " " |
| 523 | Discoverers and Colonizers Led by Spirit
of Enterprise and Civilization to
Head Waters of Mississippi River
(12). | " " |
| 522 | Triumph of Minnesota (12).
Last two subjects in Senate Chamber, State-house, St. Paul, Minn. | " " |

BONHEUR, ROSALIE MARIE. 1822-1899. French painter.

- 322 An Old Monarch (12).

BONNAT, L. J. F. 1833- .

French painter.

- 350† Roman Girl at a Fountain (12).
Metropolitan Museum of Art, New York City.
- 307 Victor Hugo (12).
Versailles Museum, France.

BOUGUEREAU, WILLIAM A. 1825-1905. French painter.

- 15 Broken Pitcher (12).

BRUSH, GEORGE DE FOREST. 1855- . American painter.

- 21† Mother and Child (15).
Museum of Fine Arts, Boston.

BUNNER, ANDREW FISHER. 1841- . American painter.

- 22 The Old Mill (15).
Wadsworth Athenaeum, Hartford, Conn.

CARPENTER, F. B.

American painter.

- 444* First Reading of Emancipation Proclamation (15).
Capitol, Washington, D. C.

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.



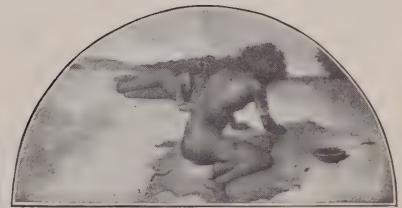
The Cairn—Alexander
See p. 7



Oral Tradition—Alexander
See p. 7



Egyptian Hieroglyphics—Alexander
See p. 7



Picture Writing—Alexander
See p. 7



The Manuscript Book—Alexander
See p. 7



The Printing-Press—Alexander
See p. 7



Spring—Benson
See p. 7



Summer—Benson
See p. 7



Autumn—Benson
See p. 7



Winter—Benson
See p. 7



Euphrosyne—Benson
See p. 7



Walt Whitman—Alexander
See p. 7



Edict of Toleration of Lord Baltimore—
Blasfield
See p. 7



The Uses of Wealth—Blasfield
See p. 8



The Graduate—Blasfield
See p. 8



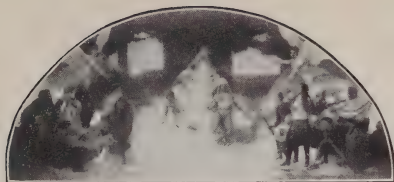
Mt. Corcoran—Bierstadt
See p. 7



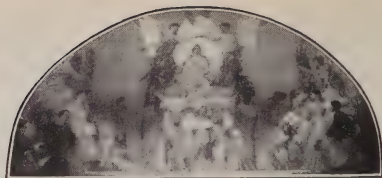
Thalia—Benson
See p. 7



Aglaia—Benson
See p. 7



Discoverers and Colonizers—Blasfield
See p. 8



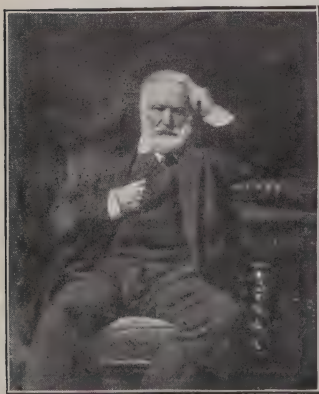
Triumph of Minnesota—Blasfield
See p. 8



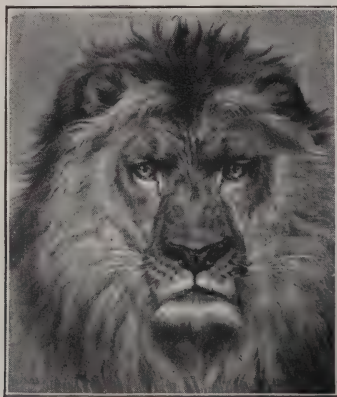
Broken Pitcher—Bouguereau
See p. 8



Roman Girl at a Fountain—Bonnat
See p. 8



Victor Hugo—Bonnat
See p. 8



An Old Monarch—Bonheur
See p. 8

Stock No.
of Picture

CHAPMAN, JOHN G. 1808-1890. American painter.
442* Baptism of Pocahontas.
Capitol, Washington, D. C.

CONSTABLE, JOHN. 1776-1837. English painter.
27 Cornfield (15).
26† Valley Farm (15).
Above two subjects in National Gallery, London.

COPLEY, J. S. 1737-1815. American painter.
178 Samuel Adams (15).
183 John Hancock (16).
Above two subjects in Museum of Fine Arts, Boston.

COROT, JEAN B. C. 1796-1875. French painter.
33 Crossing the Ford (16).
38 Edge of the Wood (16).
37 Landscape (16).
34 Morning on the Lake (16).
29 Paysage (16).
32† Souvenir of Italy (17).
36 The Ford (17).
35 Ville D'Avray (17).

CORREGGIO, ANTONIO. 1494-1534. Italian painter.
40 Mother and Child (Detail of Holy Night) (17).
Royal Gallery, Dresden.

COX, KENYON. 1856- . American painter.
435† Arts, The (17). Mural painting.
434† Sciences, The (17). " "
Above two subjects in Congressional Library, Washington, D. C.

DAGNAN-BOUVERET, P. A. J. 1852- . French painter.
332 At the Watering Trough (18).

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.

Stock No.
of Picture

358† Madonna of the Rose (18).

Metropolitan Museum of Art, New York City.

DAVIS, CHARLES H. 1857- . American painter.

44 Close of Day (18).

Art Institute, Chicago.

DAVIS, HENRY W. B. 1833- . English painter.

46 Returning to the Fold (18).

Tate Gallery, London.

DOUGLAS, EDWIN. 1848- . English painter.

280 Highland Hearth, A (18).

DUPRÉ, JULIEN. 1851- . French painter.

290 Escaped Cow, The (18).

DÜRER, ALBRECHT. 1471-1528. German painter.

301 Charlemagne (21).

Germanic Museum, Nuremberg.

ELDER, JOHN A. American painter.

489 General Robert Edward Lee (21).

490 General Thomas J. Jackson (21).

Above two subjects in Corcoran Gallery, Washington, D. C.

FIELD, WALTER. Modern painter.

58 "Come unto these yellow sands,

And then take hands" (21).

Exhibited Royal Academy, London, and Paris Salon, 1878.

FILDES, SAMUEL LUKE. 1844- . English painter.

342 Doctor, The. Photogravure.

Tate Gallery, London.

FLAGG, CHARLES NOËL. American painter.

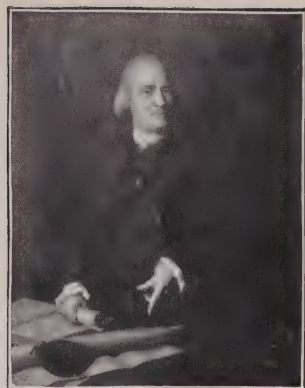
192 Horace Wells (21).

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.



Mother and Child—Brush
See p. 8



Samuel Adams—Copley
See p. 13



Valley Farm—Constable
See p. 13



The Old Mill—Bunner
See p. 8



Cornfield—Constable
See p. 13



First Reading of Emancipation Proclamation
—Carpenter
See p. 8



Edge of the Wood—Corot
See p. 13



Morning on the Lake—Corot
See p. 13



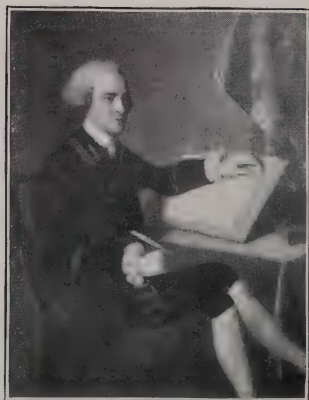
Crossing the Ford—Corot
See p. 13



Landscape—Corot
See p. 13



Paysage—Corot
See p. 13



John Hancock—Copley
See p. 13



The Ford—Corot
See p. 13



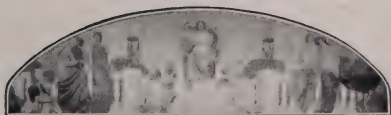
Souvenir of Italy—Corot
See p. 13



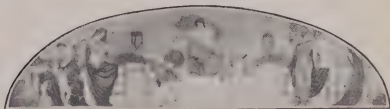
Mother and Child (Detail)—
Correggio
See p. 13



Ville d'Avray—Corot
See p. 13



The Arts—Cox
See p. 13



The Sciences—Cox
See p. 13



Close of Day—Davis
See p. 14



Returning to the Fold—Davis
See p. 14



At the Watering Trough—
Dagnan-Bouveret
See p. 13



Madonna of the Rose—
Dagnan-Bouveret
See p. 14



Highland Hearth—Douglas
See p. 14



The Escaped Cow—Duprée
See p. 14

Stock No.
of Picture

- FULLER, GEORGE.** 1822-1884. American painter.
 60 Head of a Boy (21).
 Museum of Fine Arts, Boston.
- 59† Nydia (22).
 Metropolitan Museum of Art, New York City.
- GEOFFROY, JEAN.** 1853- . French painter.
 314 Primary School in Brittany, A (22).
 Exhibited Paris Salon, 1896.
- GREUZE, JEAN BAPTISTE.** 1725-1805. French painter.
 62 Broken Pitcher, The (22).
 Louvre, Paris.
- 63 Napoleon as First Consul (22).
 Versailles Museum, France.
- HALS, FRANS.** 1583(?) - 1666. Dutch painter.
 64 Jester, The (22).
 Rijks-Museum, Amsterdam.
- HERRING, JOHN F.** 1795-1865. English painter.
 334 Smithy, The (22).
 296 Society of Friends, A (23).
- HIDDEMANN, FRIEDRICH P.** 1829-1892. German painter.
 329 Little Red Riding Hood (23).
- HOECKER, PAUL.** 1854- . German painter.
 246 Girl with Cat (23).
- HUNT, WILLIAM MORRIS.** 1824-1879. American painter.
 73 Reader, The (23).
 Museum of Fine Arts, Boston.
- HUNTINGTON, DANIEL.** 1816-1906. American painter.
 179 Christopher Columbus (23).
 Lenox Gallery, New York City.
-

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.

Stock No.
of Picture

IGLER, G.

685 Doll's Bath, The (23).

INNESS, GEORGE. 1825-1894.

American painter.

75 Landscape (24).

Art Institute, Chicago.

ISRAELS, JOSEF. 1824- .

Dutch painter.

76 Bashful Suitor, A (24).

Metropolitan Museum of Art, New York City.

77 Convalescent, The (24).

Museum of Fine Arts, Boston.

IWILL, MARIE JOSEPH.

French painter.

78 Night in Venice (24).

JOHNSON, EASTMAN. 1824-1906.

American painter.

683† Boy Lincoln, The (24).

Pastel drawing.

Owned by Berea College, Berea, Ky.

KAULBACH, HERMANN. 1846- .

German painter.

328 Pied Piper of Hamelin, The (24).

KNAUS, LUDWIG. 1829- .

German painter.

81† Holy Family (25).

Metropolitan Museum of Art, New York City.

LA FARGE, JOHN. 1835- . American painter.

667 Confucius, Lawgiver (25).

Mural painting.

668 Justinian, " (25).

" "

669 Lycurgus, " (25).

" "

670 Mohammed, " (25).

" "

672 Moses, " (25).

" "

673 Numa, " (26).

" "

Above six subjects in Court-house, Baltimore, Md.

666 Adjustment of Conflicting Interests

" "

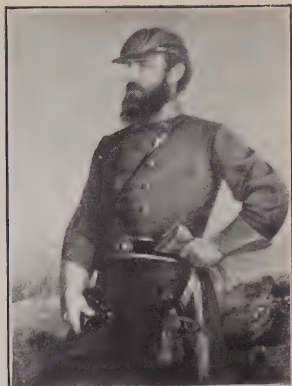
(Count Raymond of Toulouse) (26).

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.



General Robert E. Lee—Elder
See p. 14



General Thomas J. Jackson—Elder
See p. 14



Charlemagne—Dürer
See p. 14



"Come Unto These Yellow Sands"—Field
See p. 14



Head of a Boy—Fuller
See p. 19



Horace Wells—Flagg
See p. 14



Nydia—Fuller
See p. 19



Broken Pitcher—Greuze
See p. 19



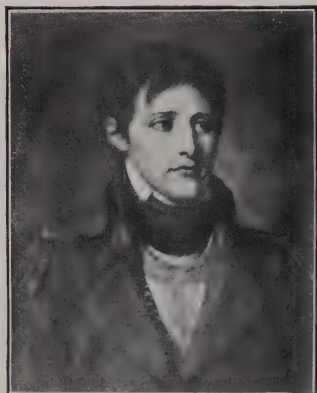
Primary School in Brittany—Geoffroy
See p. 19



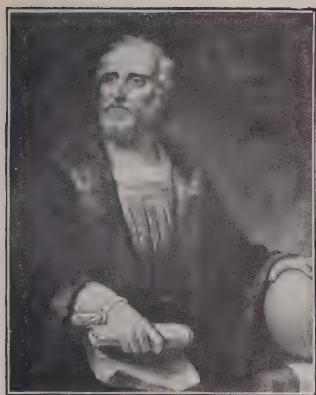
The Smithy—Herring
See p. 19



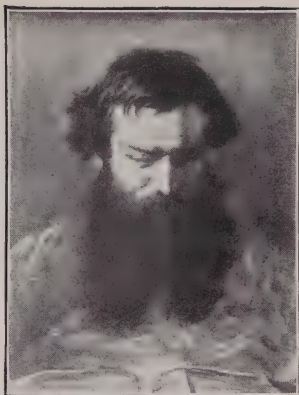
The Jester—Hals
See p. 19



Napoleon as First Consul—Greuze
See p. 19



Christopher Columbus—Huntington
See p. 19



The Reader—Hunt
See p. 19



Little Red Riding Hood—Hiddemann
See p. 19



The Doll's Bath—Iglar
See p. 20



A Society of Friends—Herring
See p. 19



Girl with Cat—Hoecker
See p. 19



Pied Piper of Hamelin—Kaulbach
See p. 20



The Boy Lincoln—Johnson
See p. 20



Landscape—Inness
See p. 20



A Bashful Suitor—Israels
See p. 20



Night at Venice—Iwill
See p. 20



The Convalescent—Israels
See p. 20



Holy Family—Knaus
See p. 20



Confucius, Lawgiver—La Farge
See p. 20



Mohammed, Lawgiver—La Farge
See p. 20



Lycurgus, Lawgiver—La Farge
See p. 20



Justinian, Lawgiver—La Farge
See p. 20



Moses, Lawgiver—La Farge
See p. 20



Relation of the Individual to the State—
La Farge
See p. 29



Adjustment of Conflicting Interests—La Farge
See p. 20



Moral and Divine Law—La Farge
See p. 29



Recording of Precedents—La Farge
See p. 29



Numa, Lawgiver—La Farge
See p. 20



The Wolf-Charmer—La Farge
See p. 29



Dignity and Impudence—Landseer
See p. 29



My Dog—Landseer
See p. 29



Highland Music—Landseer
See p. 29



King Charles Spaniels—Landseer
See p. 29



A Shower—Laugée
See p. 29



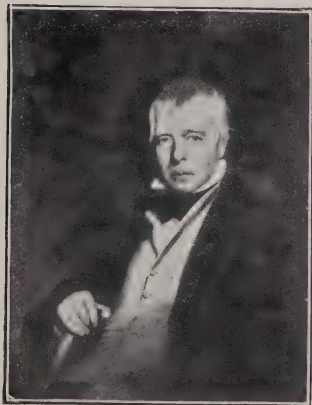
Rest—Laux
See p. 29



Girl with Muff—Le Brun
See p. 29



Mme. Le Brun and Daughter
—Le Brun
See p. 29



Sir Walter Scott—Leslie
See p. 29



Lord Nelson in the Cabin of the
Victory—Lucy
See p. 30



Temple of the Winds—Loeb
See p. 29



School of the Vestals—Leroux
See p. 29

Stock No.
of Picture

- 671 Moral and Divine Law (Moses) (26). Mural painting.
 674 Recording of Precedents (Confucius) (26). " "
 675 Relation of Individual to State (Socrates) (26). " "
 Above four subjects in Court-room, State-house, St. Paul, Minn.
 676 Wolf-Charmer, The (26).
 Art Museum, St. Louis, Mo.

LANDSEER, SIR EDWIN H. 1802-1873. English painter.

- 283 Dignity and Impudence (27).
 89 Highland Music (27).
 87 King Charles Spaniels (27).
 Above three subjects in National Gallery, London.
 326 My Dog (27).

LAUGÉE, GEORGES L.

French painter.

- 294 Shower, A (27).

LAUX, M.

- 524 Rest (27).

LE BRUN, M. L. E. VIGÉE. 1755-1842. French painter.

- 90 Girl with Muff (28).
 91 Mme. Le Brun and Daughter (28).
 Above two subjects in Louvre, Paris.

LEROUX, HECTOR. 1829- .

French painter.

- 303 School of the Vestals (28).
 Lenox Gallery, New York City.

LESLIE, C. R. 1794-1859.

English painter.

- 189 Sir Walter Scott (28).
 Museum of Fine Arts, Boston.

LOEB, LOUIS. 1866- .

American painter.

- 337† Temple of the Winds (28).
 Metropolitan Museum of Art, New York City.

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

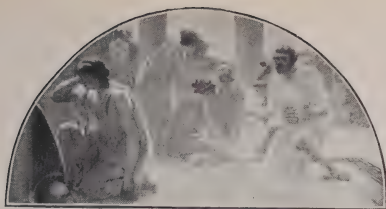
† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.

Stock No.
of Picture

- LUCY, CHARLES.** 1814-1873. English painter.
 360† Lord Nelson in the Cabin of the Victory (28).
 Metropolitan Museum of Art, New York City.
- MACCARI, CESARE.** 1840- . Italian painter.
 99 Claudius Entering the Roman Senate (31). Mural painting.
 Senate Chamber, Rome.
- MARCKE, ÉMILE VAN.** 1827-1890. French painter.
 101 Mill, The (31).
 Metropolitan Museum of Art, New York City.
- MCEWEN, WALTER.** 1860- . American painter.
 384† Achilles (31). Mural painting.
 386† Bellerophon (31). " "
 385† Hercules (31). " "
 388† Jason (31). " "
 389† Orpheus (32). " "
 381† Paris (32). " "
 387† Perseus (32). " "
 382† Prometheus (32). " "
 383† Theseus (32). " "
 Above nine subjects in Congressional Library, Washington, D. C.
- MELCHERS, GARI.** American painter.
 441† Peace (32). Mural painting.
 440† War (32). " "
 Above two subjects in Congressional Library, Washington, D. C.
- MILLAIS, SIR JOHN E.** 1829-1896. English painter.
 353† Portia (33).
 Metropolitan Museum of Art, New York City.
- 302 Princes in the Tower (33).
- MILLET, JEAN FRANÇOIS.** 1814-1875. French painter.
 111 Planting Potatoes (33).
 Quincy A. Shaw Collection, Boston.

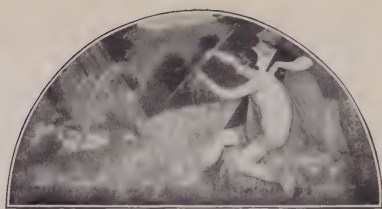
Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.



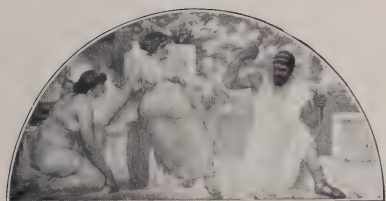
Achilles—McEwen

See p. 30



Bellerophon—McEwen

See p. 30



Hercules—McEwen

See p. 30



Jason—McEwen

See p. 30



Claudius Entering the Roman Senate—

Maccari

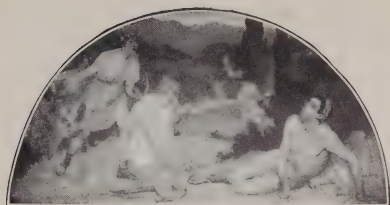
See p. 30



The Mill—Marcke

See p. 30

PO
L. B. H.



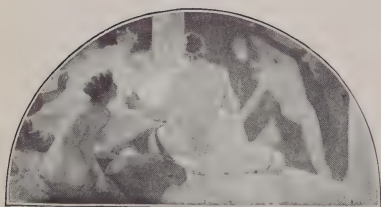
Orpheus—McEwen

See p. 30



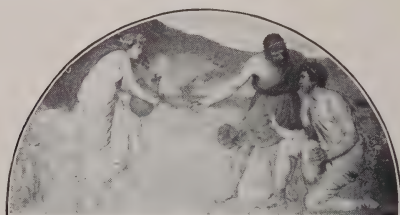
Paris—McEwen

See p. 30



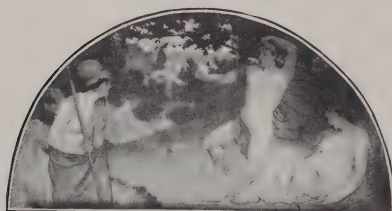
Perseus—McEwen

See p. 30



Prometheus—McEwen

See p. 30



Theseus—McEwen

See p. 30



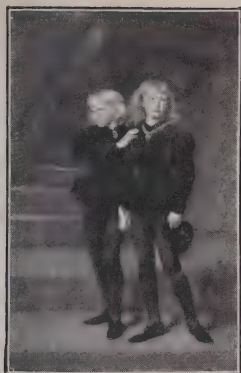
War—Melchers

See p. 30



Peace—Melchers

See p. 30



Princes in the Tower—Millais
See p. 30



Portia—Millais
See p. 30



Planting Potatoes—Millet
See p. 30



The Sower—Millet
See p. 35



Shepherdess—Millet
See p. 35



Debarkation of Columbus—Moran

See p. 35



Brig Armstrong Engaging British Fleet—
Moran

See p. 35



Burning of the Frigate Philadelphia—Moran

See p. 35



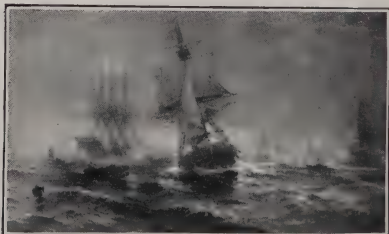
Woman Feeding Chickens—
Millet

See p. 30



Embarkation of Pilgrims—Moran

See p. 35



First Recognition of American Flag by a
Foreign Nation—Moran

See p. 35

Stock No.
of Picture

110 Shepherdess (33).

Museum of Fine Arts, Boston.

289 Sower, The (33).

Metropolitan Museum of Art, New York City.

295 Woman Feeding Chickens, A (34).

Art Institute, Chicago.

MORAN, EDWARD. 1829-1901.

American painter.

362 Brig Armstrong Engaging British Fleet (34).

371 Burning of the Frigate Philadelphia (34).

367† Debarkation of Columbus (34).

370 Embarkation of Pilgrims (34).

372 First Recognition of the American Flag by a Foreign Na-
tion (34).

366 Sir Henry Hudson entering New York Bay (37).

363 Iron versus Wood (Sinking of the Cumberland by the Merri-
mac) (37).

365 Landing of Leif Ericson (37).

364 Midnight Mass on the Mississippi River over the Body of
Ferdinand de Soto (37).

361 Ocean, The (37).

369† Return of the Conquerors, The (37).

373 Santa Maria, Niña, and Pinta (Caravels of Columbus) (38).

368 White Squadron, The (Farewell Salute) (38).

Above thirteen subjects in Smithsonian Institute, Washington,
D. C.

MURILLO, BARTOLOMÉ E. 1616-1682. Spanish painter.

121 Holy Family (38).

Louvre, Paris.

116 Immaculate Conception (Detail) (38).

Prado Museum, Madrid.

270 Madonna and Child (Detail) (38).

Pitti Gallery, Florence.

259 St. John the Baptist (38).

Prado Museum, Madrid.

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.

Stock No.
of Picture

- NORMANN, EILERT A. 1848- . Norwegian painter.
122 Port of Bodoe, Norway (39).
Düsseldorf Gallery.

- PATON, FRANK. English painter.
320 Bayard (39).

- PEARCE, CHARLES S. 1851- . American painter.
401† Family, The (39). Mural painting.
402† Labor (39). " "
404† Recreation (39). " "
406† Religion (39). " "
405† Rest (40). " "
403† Study (40). " "

Above six subjects in Congressional Library, Washington, D. C.

- PEARCE, WILLIAM. American painter.
125 Meadow Pool (40).

- PEELE, JOHN T. 1822-1897. English-American painter.
355† Spring Flowers (40).
Metropolitan Museum of Art, New York City.

- PLOCKHORST, BERNARD. 1825- . German painter.
127 Christ Blessing Little Children (40).

- POWELL, WILLIAM H. American painter.
445 Battle of Lake Erie (40).
443* Discovery of the Mississippi River by De Soto.
Above two subjects in Capitol, Washington, D. C.

- RAPHAEL SANZIO. 1483-1520. Italian painter.
271 Madonna of the Grand Duke (43).
Pitti Gallery, Florence.

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.



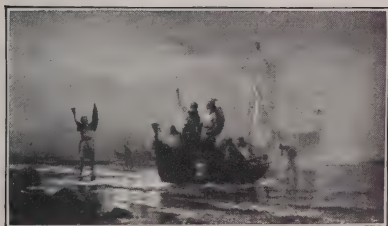
Sir Henry Hudson Entering New York Bay—
Moran

See p. 35



Iron versus Wood (Sinking of the Cumberland
by the Merrimac)—Moran

See p. 35



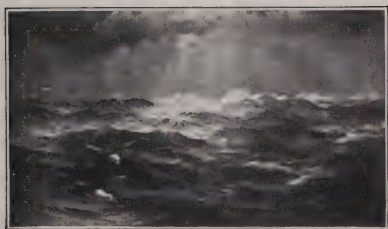
Landing of Leif Ericson—Moran

See p. 35



Midnight Mass over the Body of Ferdinand
de Soto—Moran

See p. 35



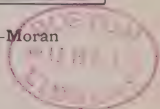
The Ocean—Moran

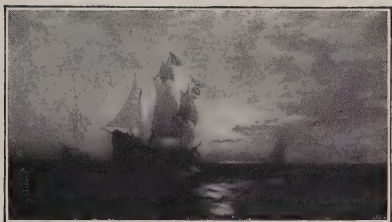
See p. 35



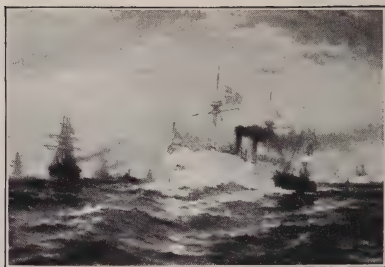
Return of the Conquerors—Moran

See p. 35





Santa Maria, Niña, and Pinta—Moran
See p. 35



The White Squadron—Moran
See p. 35



Madonna and Child (Detail)—
Murillo
See p. 35



Holy Family—Murillo
See p. 35



Immaculate Conception (Detail)—
Murillo
See p. 35



St. John the Baptist—Murillo
See p. 35



Religion—Pearce
See p. 36



Labor—Pearce
See p. 36



Recreation—Pearce
See p. 36



The Family—Pearce
See p. 36



Port of Bodoe—Normann
See p. 36



Bayard—Paton
See p. 36



Rest—Pearce
See p. 36



Study—Pearce
See p. 36



Spring Flowers—Peele
See p. 36



Christ Blessing Little Children
—Plockhorst
See p. 36



Meadow Pool—Pearce
See p. 36



Battle of Lake Erie—Powell
See p. 36

Stock No.
of Picture

- 130 St. Paul (study for the painting of St. Cecilia) (43).
Academy, Venice.

- | | |
|--------------------------|-------------------|
| REID, ROBERT. 1863- . | American painter. |
| 423† Hearing (44). | Mural painting. |
| 420† Knowledge (43). | " " |
| 421† Philosophy (43). | " " |
| 426† Sight (44). | " " |
| 424† Smell (44). | " " |
| 422† Taste (44). | " " |
| 425† Touch (44). | " " |
| 419† Understanding (43). | " " |
| 418† Wisdom (43). | " " |

Above nine subjects in Congressional Library, Washington, D. C.

- REMBRANDT, H. VAN RIJN. 1606-1669. Dutch painter.
- 133 Night Watch (44).
Rijks-Museum, Amsterdam.
- 134 Rembrandt as an Officer (45).
The Hague Gallery.

- RENI, GUIDO. 1575-1642. Italian painter.
- 136 St. Michael and the Dragon (45).
Church of the Cappuccini, Rome.

- REYNOLDS, SIR JOSHUA. 1723-1792. English painter.
- 356† Master Hare (45).
Metropolitan Museum of Art, New York City.
- 140 Simplicity (Miss Gwatkin) (45).
Collection of Baron F. de Rothschild.

- RICHTER, GUSTAV. 1823-1884. German painter.
- 141 Queen Louise (45).
Cologne Museum.

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.

Stock No.
of Picture

- ROMANO, GIULIO. 1492-1546. Italian painter.
323 Apollo and the Muses (attributed to Giulio) (45).
Pitti Gallery, Florence.
- ROMNEY, GEORGE. 1734-1802. English painter.
354† Lady Hamilton as Daphne (46).
Metropolitan Museum of Art, New York City.
- ROSSITER, THOMAS P. 1817-1871. American painter.
327† Washington and Lafayette at Mt. Vernon (46).
Metropolitan Museum of Art, New York City.
- SCHRADER, JULIUS. 1815-1900. German painter.
357† Queen Elizabeth Signing the Death Warrant of Mary Stuart
(46).
359† Baron Alexander von Humboldt (46).
Above two subjects in Metropolitan Museum of Art, New York
City.
- SCHREYER, ADOLPH. 1828-1899. German painter.
278 Halt in the Desert (46).
279 Kabyle (46).
- SIMMONS, EDWARD E. 1852- . American painter.
413† Astronomy (Urania) (47). Mural painting.
409† Comedy (Thalia) (47). " "
412† Dance (Terpsichore) (47). " "
415† Epic Poetry (Calliope) (47). " "
408† History (Clio) (47). " "
416† Love Poetry (Erato) (47). " "
411† Lyric Poetry (Euterpe) (48). " "
407† Tragedy (Melpomene) (48). " "
417† Sacred Song (Polyhymnia) (48). " "
Above nine subjects in Congressional Library, Washington, D. C.
- STOTHARD, THOMAS. 1755-1834. English painter.
284 Canterbury Pilgrims (48).
National Gallery, London.

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.



Philosophy—Reid
See p. 41



Knowledge—Reid
See p. 41



Madonna of Grand Duke—Raphael
See p. 36



St. Paul—Raphael
See p. 41



Wisdom - Reid
See p. 41



Understanding—Reid
See p. 41



Smell—Reid
See p. 41



Taste—Reid
See p. 41



Touch—Reid
See p. 41



Sight—Reid
See p. 41



Hearing—Reid
See p. 41



Night Watch—Rembrandt
See p. 41



Miss Gwatkin—Reynolds
See p. 41



Master Hare—Reynolds
See p. 41



Rembrandt as an Officer—Rembrandt
See p. 41



St. Michael and the Dragon—Reni
See p. 41



Apollo and the Muses—Romano
See p. 42



Queen Louise—Richter
See p. 41



Queen Elizabeth Signing the Death
Warrant of Mary Stuart—Schrader

See p. 42



Lady Hamilton as Daphne—
Romney

See p. 42



Washington and Lafayette at Mt. Vernon—
Rossiter

See p. 42



Baron Alexander von Humboldt—
Schrader

See p. 42



Kabyle—Schreyer

See p. 42



Halt in the Desert—Schreyer

See p. 42



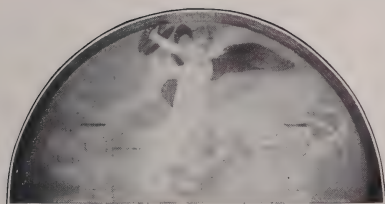
Astronomy (Urania)—Simmons

See p. 42



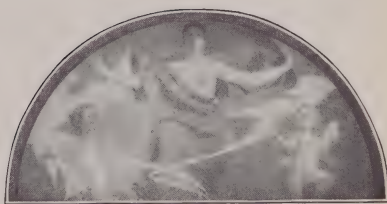
Comedy (Thalia)—Simmons

See p. 42



Dance (Terpsichore)—Simmons

See p. 42



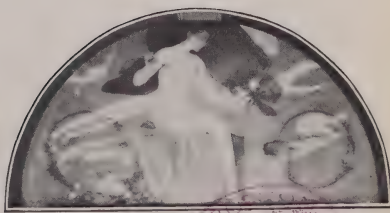
Epic Poetry (Calliope)—Simmons

See p. 42



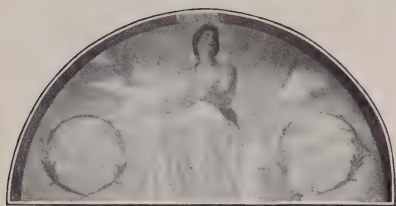
History (Clio)—Simmons

See p. 42



Love Poetry (Erato)—Simmons

See p. 42



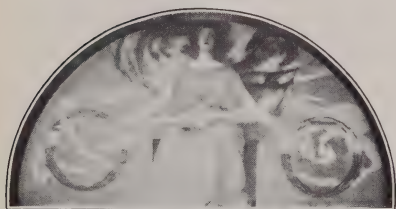
Lyric Poetry (Euterpe)—Simmons

See p. 42



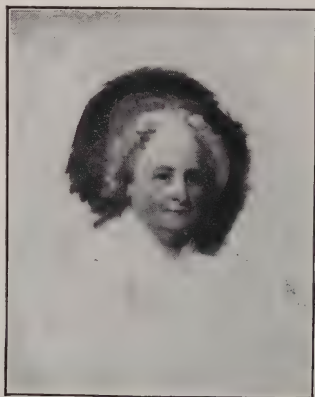
Tragedy (Melpomene)—Simmons

See p. 42



Sacred Song (Polyhymnia)—Simmons

See p. 42



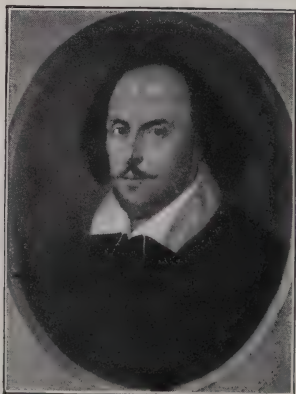
Martha Washington—Stuart

See p. 51



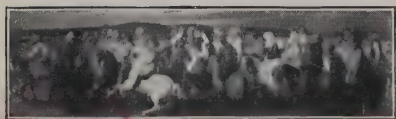
Oxen Going to Work—Troyon

See p. 51



William Shakespeare

See p. 58

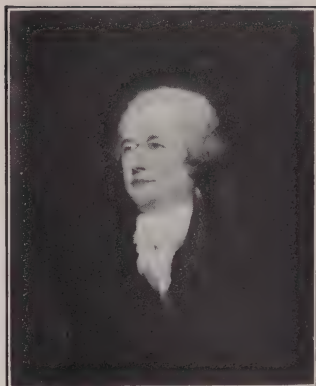


Canterbury Pilgrims—Stothard

See p. 42



Signing Declaration of Independence—
Trumbull
See p. 51



Alexander Hamilton—Trumbull
See p. 51



Battle of Bunker Hill—Trumbull
See p. 51.



Death of Montgomery at Quebec—
Trumbull
See p. 51



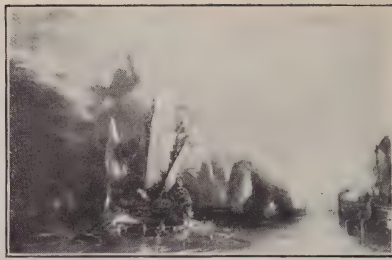
Surrender of Burgoyne—Trumbull
See p. 51.



Surrender of Cornwallis—Trumbull
See p. 51



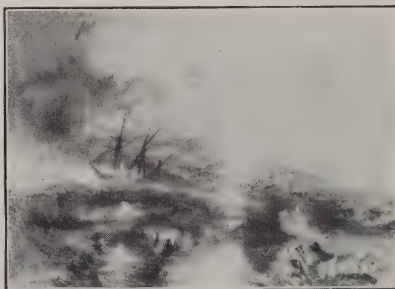
Approach to Venice—Turner
See p. 51



Ulysses Deriding Polyphemus—Turner
See p. 51



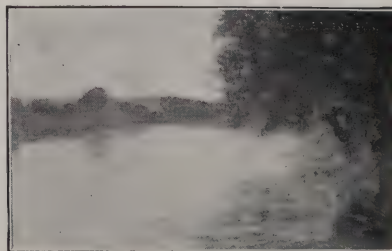
Mouth of the Seine—Turner
See p. 51



Slave Ship—Turner
See p. 51



Washington Resigning His Commission—
Trumbull
See p. 51



Moonrise—Unknown Artist
See p. 51

Stock No.
of Picture

STUART, GILBERT. 1755-1828. American painter.
191 Martha Washington (48).
Museum of Fine Arts, Boston.

TROYON, CONSTANT. 1810-1865. French painter.
148 Oxen Going to Work (48).
Louvre, Paris.

TRUMBULL, JOHN. 1756-1843. American painter.
310† Alexander Hamilton (49).
Metropolitan Museum of Art, New York City.
152* Battle of Bunker Hill (49).
151* Death of Montgomery at Quebec (49).
153 Signing the Declaration of Independence (49).
Above three subjects in Wadsworth Athenaeum, Hartford, Conn.
156* Surrender of Burgoyne (49).
157* " " Cornwallis (49).
155 Washington Resigning His Commission (50).
Above three subjects in Capitol, Washington, D. C.

TURNER, J. M. W. 1775-1851. English painter.
161† Approach to Venice (50).
National Gallery, London.
160 Mouth of the Seine (50).
162† Slave Ship (50).
Above two subjects in Museum of Fine Arts, Boston.
159 Ulysses Deriding Polyphemus (50).
National Gallery, London.

UNKNOWN ARTIST.
163 Moonrise (50).

VANDERLYN, JOHN. 1775-1852. American painter.
463 Landing of Columbus.
Capitol, Washington, D. C.

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† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.

Stock No.
of Picture

- VEDDER, ELIHU. 1836- .** American painter.
 394† Anarchy (53). Mural painting.
 393† Corrupt Legislation (53). " "
 391† Good Administration (53). " "
 390† Government (53). " "
 392† Peace and Prosperity (53). " "

Above five subjects in Congressional Library, Washington, D. C.

- VERNET, A. C. H. 1758-1836.** French painter.
 335 Roman Triumph, A (53).
 Metropolitan Museum of Art, New York City.

- VERNIER, ÉMILE LOUIS. 1831-1887.** French painter.
 168 Selling Shell-fish (55).
 Lenox Gallery, New York City.

- WALKER, H. O. 1843- .** American painter.
 378† Adonis (54). Mural painting
 376† Boy of Winander (54). " "
 377† Comus (54). " "
 379† Endymion (54). " "
 380† Ganymede (54). " "
 374† Lyric Poetry (55). " "
 375† Uriel (54). " "

Above seven subjects in Congressional Library, Washington, D. C.

- WEIR, ROBERT WALTER. 1803-1889.** American painter.
 338* Embarkation of the Pilgrims (55).
 Capitol, Washington, D. C.

- WEST, BENJAMIN. 1738-1820.** American painter.
 172 King Lear (55).
 Museum of Fine Arts, Boston.

- WHISTLER, J. A. M. 1834-1903.** American painter.
 174 Head of a Blacksmith (55).
 Museum of Fine Arts, Boston.
 292 Portrait of the Artist's Mother (55).
 National Gallery, London.

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.



Government—Vedder
See p. 52



Good Administration—Vedder
See p. 52



Peace and Prosperity—Vedder
See p. 52



Corrupt Legislation—Vedder
See p. 52



Anarchy—Vedder
See p. 52



A Roman Triumph—Vernet
See p. 52



Adonis—Walker

See p. 52



Boy of Winander—Walker

See p. 52



Comus—Walker

See p. 52



Endymion—Walker

See p. 52



Uriel—Walker

See p. 52



Ganymede—Walker

See p. 52



Lyric Poetry—Walker
See p. 52



Selling Shell-fish—Vernier
See p. 52



Head of a Blacksmith—Whistler
See p. 52



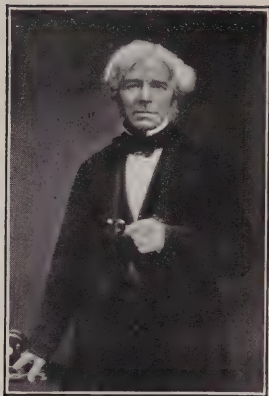
Portrait of the Artist's Mother—Whistler
See p. 52



Embarkation of the Pilgrims—Weir
See p. 52



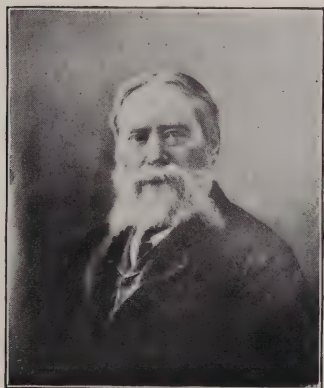
King Lear—West
See p. 52



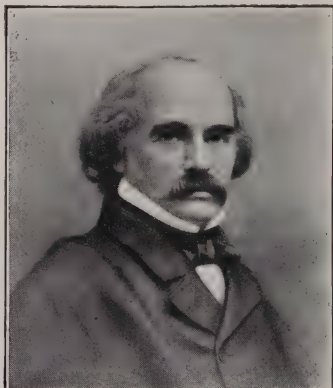
Michael Faraday
See p. 58



Hermann von Helmholtz
See p. 58



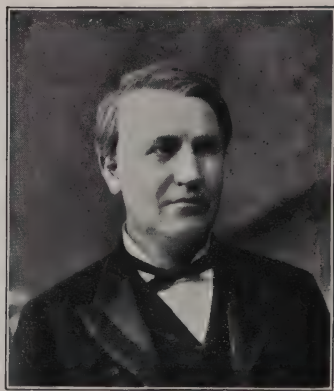
James Russell Lowell
See p. 58



Nathaniel Hawthorne
See p. 58



William McKinley
See p. 58



Thomas A. Edison
See p. 58

Stock No.
of Picture

SCULPTURE.

DONATELLO (Donetto di Betto Bardi). 1386-1466. Italian sculptor.

234 **St. George** (59).

Church of Or San Michele, Florence.

FRENCH, DANIEL CHESTER. 1850- . American sculptor.

660 **Alma Mater** (59).

Columbia College, New York City.

689 **Africa.**

687 **America.**

690 **Asia.**

688 **Europe.**

Above four subjects, Custom-house, New York City.

KITSON, HENRY H. 1865- . American sculptor.

235 **Minute-man, Lexington** (60).

MICHELANGELO BUONARROTI. 1475-1564. Italian sculptor.

237 **Giuliano de Medici** (60).

Church of San Lorenzo, Florence.

PRATT, BELA L. 1867- . American sculptor.

438 **Autumn** (59).

Bas-relief.

436 **Spring** (59).

“

437 **Summer** (59).

“

439 **Winter.** (59).

“

Above four subjects in Congressional Library, Washington, D. C.

ST. GAUDENS, AUGUSTUS. 1848-1907. American sculptor.

446 **Farragut Monument** (60).

Madison Square, New York City.

VELA, VINCENZO. 1822-1891. Italian sculptor.

487 **Last Days of Napoleon.**

Corcoran Art Gallery, Washington, D. C.

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† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.

Stock No.
of Picture

PORTRAITS.

178	Adams, Samuel (15).	Painted by	J. S. Copley.
301	Charlemagne (21).	" "	Albrecht Dürer.
179	Columbus, Christopher (23).	" "	Daniel Huntington.
315	Edison, Thomas A. (56).		Life photograph.
349	Faraday, Michael (56).	" "	" "
310	Hamilton, Alexander (49).	Painted by	John Trumbull.
183	Hancock, John (16).	" "	J. S. Copley.
184	Hawthorne, Nathaniel (56).		Life photograph.
348	Helmholtz, Hermann von (56).	" "	" "
307	Hugo, Victor (12).	Painted by	L. J. F. Bonnat.
359	Humboldt, Alexander von (46).	" "	Julius Schrader.
490	Jackson, General Thomas J. (21).	" "	John A. Elder.
489	Lee, General Robert Edward (21).	" "	" " "
187	Lowell, James Russell (56).		Life photograph.
325	McKinley, William (56).	" "	" "
189	Scott, Sir Walter (28).	Painted by	C. R. Leslie.
299	Shakespeare, William (after Chandos portrait) (48).		
191	Washington, Martha (48).	Painted by	Gilbert Stuart.
192	Wells, Horace (21).	" "	Charles Noël Flagg.
205	Whitman, Walt (10).	" "	John W. Alexander.

ARCHITECTURE AND MISCELLANEOUS VIEWS.

EGYPT.

229	Pharaoh's Bed (60).
312	Pyramids of Cheops, Chephren, and Mycerinus, from east (60).
318	Sphinx, front view (60).
300	" side view and Pyramids (61).
226	" and Pyramids of Chephren and Mycerinus (61).
228	Temples of Philae across the Nile (61).

FRANCE.

AMIENS.

642	Cathedral, exterior, apse.
641	" " from beffroi (belfry) (61).

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.



Spring—Pratt
See p. 57



Summer—Pratt
See p. 57



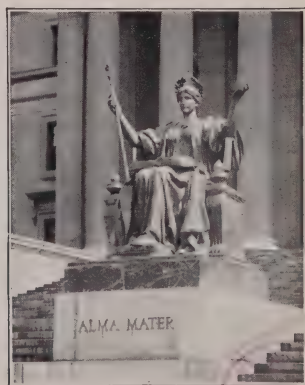
Autumn—Pratt
See p. 57



Winter—Pratt
See p. 57



St. George—Donatello
See p. 57



Alma Mater—French
See p. 57



Farragut Monument—St. Gaudens

See p. 57



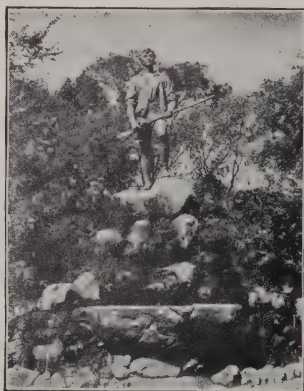
Pharaoh's Bed

See p. 58



Giuliano de' Medici—Michelangelo

See p. 57



Minute Man, Lexington—Kitson

See p. 57



Pyramids of Cheops, Chephren, and Mycerinus
(from the East)

See p. 58



Sphinx (Front View)

See p. 58



Amiens Cathedral (West Façade)
See p. 63



Amiens Cathedral (Central Portal)
See p. 63



Amiens Cathedral from Belfroi (belfry)
See p. 58



Temples of Philae Across the Nile
See p. 58



Sphinx and Pyramids of Chephren and
Mycerinus
See p. 58



Sphinx (Side View) and Pyramids
See p. 58



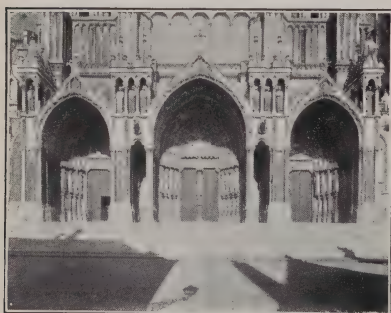
Chartres Cathedral (South Porch)

See p. 63



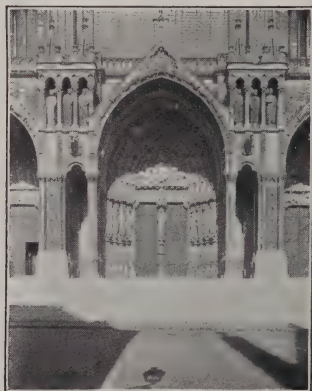
Chartres Cathedral (Façade)

See p. 63



Chartres Cathedral (South Porch, Front Elevation)

See p. 63



Chartres Cathedral (South Porch, Central Portal)

See p. 63



Amiens Cathedral (West Porch)

See p. 63



Chambre des Députés, Paris

See p. 63

Stock No.
of Picture

- 644 Cathedral, exterior, central portal (61).
 288 " " west façade (61).
 643 " " west porch (62).

CHARTRES.

- 634 Cathedral, exterior, façade (62).
 633 " " from northwest.
 638 " " south porch (62).
 640 " " " " central portal (62).
 639 " " " " front elevation (62).
 635 " " " " west "

PARIS.

- 619 Chambre des Députés (62).
 607 Champs Élysées (65).
 631 Eiffel Tower and Park (65).
 632 " " from Seine River (65).
 618* Fontaine de l'Observatoire.
 605 Grande Allée des Tuileries, looking toward Louvre (65).
 606 " " " " " " Place de la Con-
 corde (65).
 630 Grand Palais des Beaux-Arts (65).
 620 Hôtel des Invalides (66).
 621 " " " the dome (66).
 622 La Bourse (66).
 612 La Madeleine from Rue Royale.
 610 " " front (66).
 611 " " side (66).
 616 La Sainte Chapelle, exterior (66).
 617 " " " interior (67).
 600 Louvre, The.
 599 " and the Seine, from a bridge (67).
 613 Notre Dame Cathedral, from southeast (67).
 614 " " " " southwest (67).
 615 Panthéon (67).

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.

Stock No.
of Picture

- 625 Place de la Bastille and Colonne Juillet (67).
 623 " de l'Opéra (68).
 624 " and Colonne Vendôme (68).
 629* Pont Alexandre III. (detail of column).
 626 " " " from Pont de la Concorde (68).
 628 " " " looking toward Palais des Beaux-Arts
 (distant view) (68).
 627 Pont Alexandre III., looking toward Palais des Beaux-Arts
 (near view) (68).
 598 Seine River and islands, from Louvre (68).
 602 Tuileries and Arc de Triomphe, from Louvre (69).
 601 " from Louvre.

GERMANY.

COLOGNE.

- 275 Cathedral, side view (69).

HEIDELBERG.

- 304 Castle and town (69).

GREAT BRITAIN.

ENGLAND.

CHESTER.

- 568 Cathedral, interior, choir, looking west (69).
 569 " " choir-stalls (detail) (69).
 570 City walls from River Dee.
 574 God's Providence House (69).
 571 King Charles Tower, The.
 573 Rows, The (70).
 572 Water Tower (70).

LAKE DISTRICT.

- 577 Dove Cottage, Grasmere, Wordsworth's early home (70).
 578 Rydal Mount, Wordsworth's later home (70).
 579 " Water (70).
 580 " Water and Nab Scar (70).

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† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.



Champs-Élysées, Paris
See p. 63



Eiffel Tower and Park, Paris
See p. 63



Eiffel Tower from Seine River, Paris
See p. 63



Grand Palais des Beaux-Arts, Paris
See p. 63



Grande Allée des Tuileries (looking toward
Place de la Concorde), Paris
See p. 63



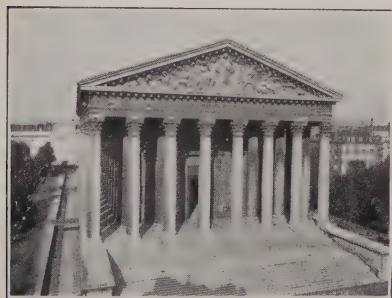
Grande Allée des Tuileries (looking toward
Louvre), Paris
See p. 63



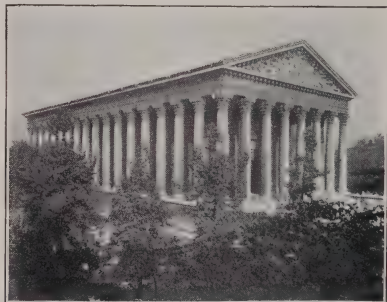
Hôtel des Invalides, Paris
See p. 63



La Bourse, Paris
See p. 63



La Madeleine (Front), Paris
See p. 63



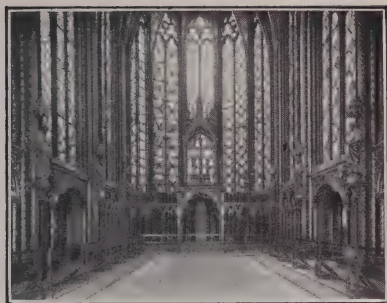
La Madeleine (Side), Paris
See p. 63



La Sainte Chapelle, Paris
See p. 63



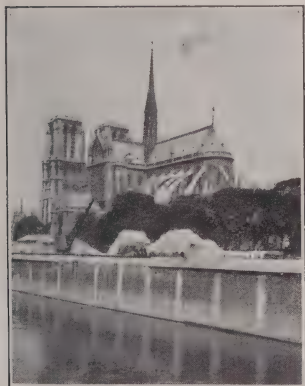
Hôtel des Invalides (Dome), Paris
See p. 63



La Sainte Chapelle (Interior), Paris
See p. 63



The Louvre and Seine, Paris
See p. 63



Notre Dame Cathedral (from Southeast),
Paris
See p. 63



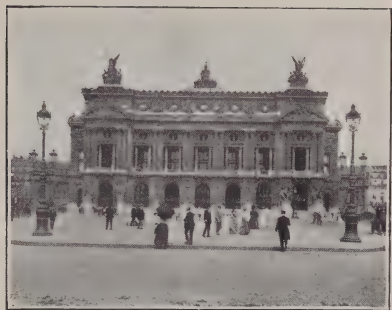
Notre Dame Cathedral (from Southwest),
Paris
See p. 63



Panthéon, Paris
See p. 63



Place de la Bastille and Colonne Juillet, Paris
See p. 64



Place de l'Opéra, Paris
See p. 64



Place and Colonne Vendôme, Paris
See p. 64



Pont Alexandre III (from Pont de la Concorde), Paris
See p. 64



Pont Alexandre III (looking toward Palais des Beaux-Arts, distant view), Paris
See p. 64



Pont Alexandre III (looking toward Palais des Beaux-Arts, near view), Paris
See p. 64



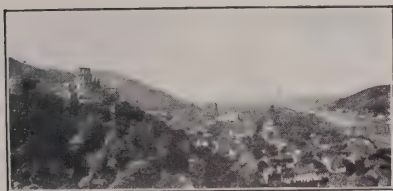
Seine River and Islands (from Louvre), Paris
See p. 64



Tuileries and Arc de Triomphe, Paris
See p. 64



Cologne Cathedral (Side View)
See p. 64



Heidelberg
See p. 64



God's Providence House, Chester
See p. 64



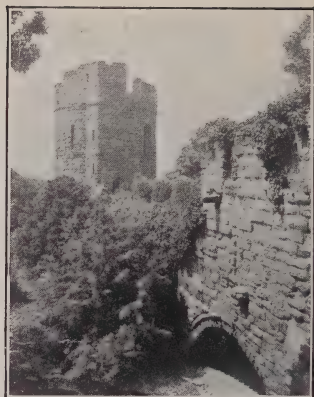
Chester Cathedral (Choir, looking West)
See p. 64



Chester Cathedral (Choir-stalls, Detail)
See p. 64



The Rows, Chester
See p. 64



Water Tower, Chester
See p. 64



Dove Cottage, Grasmere
See p. 64



Rydal Mount
See p. 64



Rydal Water
See p. 64



Rydal Water and Nab Scar
See p. 64



Lichfield Cathedral
See p. 73



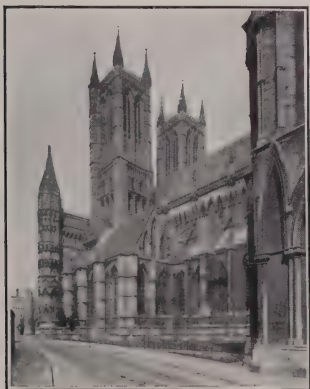
Lincoln Cathedral (from Southeast)
See p. 73



Lincoln Cathedral (from Southwest)
See p. 73



Lincoln Cathedral (from West)
See p. 73



Lincoln Cathedral (Southwest Tower)
See p. 73



Lincoln Cathedral (West Porch)
See p. 73



Lincoln Cathedral (Angel Choir)
See p. 73



Lincoln Cathedral (Choir, looking East)
See p. 73



Lincoln Cathedral (Choir, looking West)
See p. 73



Lincoln Cathedral (Choir Screen)
See p. 73



Lincoln Cathedral (Easter Sepulchre and
High Altar)
See p. 73



Lincoln Cathedral (Nave)
See p. 73

Stock No.
of Picture

LICHFIELD.

331 Cathedral (71).

LINCOLN.

- 548 Cathedral, exterior, chapter-house.
 543 " " façade.
 547 " " from southeast (71).
 541 " " " southwest (horizontal) (71).
 542 " " " west (upright) (71).
 545 " " south porch.
 546 " " southwest tower (71).
 544 " " west porch (71).
 554 " interior, Angel Choir (72).
 552 " " choir, looking east (72).
 551 " " " " west (72).
 550 " " choir-screen (72).
 553 " " Easter Sepulchre and high altar (72).
 549 " " nave (72).
 555 " " triforium and Angel Choir (75).
 556 " " " arch (detail) (75).
 558* Jew's House, The.
 559 Newport Arch (75).
 557* Old Houses on High Bridge.

LONDON.

- 656* Albert Hall.
 657* " Memorial.
 655 Horse Guards.
 309 Houses of Parliament and Thames River.
 684 " " " " Westminster Abbey (75).
 646 London Bridge (75).
 658 St. James's Park and Buckingham Palace (75).
 653 Temple Bar and Fleet Street.
 636 Thames River, Victoria Embankment, and Waterloo Bridge
 (76).

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.

Stock No.
of Picture

- | | |
|-----|------------------------------------------------|
| 645 | Tower Bridge (76). |
| 654 | Trafalgar Square (76). |
| 649 | Westminster Abbey, exterior, north porch (76). |
| 298 | “ “ “ side view (76). |
| 647 | “ “ “ west façade and Westminster Column (76). |
| 650 | Westminster Abbey, interior (77). |
| 648 | “ “ “ north transept. |
| 651 | “ “ “ south “ (77). |
| 652 | “ “ “ “ “ Poets' Corner (77). |
| 637 | “ Hall from Old Palace Yard (77). |

PETERBOROUGH.

- | | | |
|-----|----------------------|-----------------------|
| 538 | Cathedral, exterior, | Dean's Gate (77). |
| 535 | " | façade (77). |
| 537 | " | from southeast (78). |
| 536 | " | southwest tower (78). |
| 540 | " | interior, choir (78). |
| 539 | " | nave (78). |

STRATFORD-UPON-AVON.

- 531* Harvard House, home of John Harvard's mother (78).
533 Henley Street and Birthplace of Shakespeare (78).
525 Avon River and Shakespeare Memorial Theatre, from bridge (81).
530 Shakespeare's Memorial, Trinity Church (81).
526 Trinity Church, exterior, from Avon River (81).
527 " " " " the island (81).
529 " " interior, chancel (81).
528 " " " nave (81).
532* Tudor House (82).

WILMCOTE.

- 534 Mary Arden's Cottage (82).

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.



Lincoln Cathedral (Triforium and Angel Choir)

See p. 73



Lincoln Cathedral (Triforium Arch, Detail)

See p. 73



Newport Arch, Lincoln

See p. 73



Houses of Parliament and Westminster Abbey, London

See p. 73



London Bridge

See p. 73



St. James Park and Buckingham Palace, London

See p. 73



Thames River and Waterloo Bridge, London
See p. 73



Tower Bridge, London
See p. 74



Westminster Abbey (Side View), London
See p. 74



Trafalgar Square, London
See p. 74



Westminster Abbey (North Porch)
See p. 74



Westminster Abbey (West Façade)
See p. 74



Westminster Abbey (Interior)

See p. 74



Westminster Abbey (South Transept),
London

See p. 74



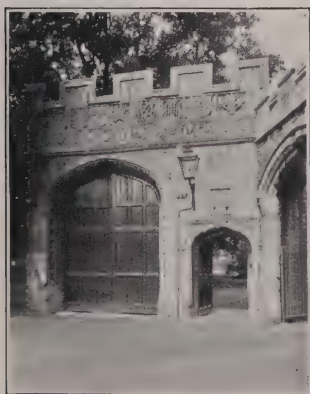
Westminster Abbey (Poets' Corner), London

See p. 74



Westminster Hall (from Old Palace Yard)

See p. 74



Peterborough Cathedral (Dean's Gate)

See p. 74



Peterborough Cathedral (Façade)

See p. 74



Peterborough Cathedral (from Southeast)

See p. 74



Peterborough Cathedral (Southwest Tower)

See p. 74



Peterborough Cathedral (Choir)

See p. 74



Peterborough Cathedral (Nave)

See p. 74



Harvard House, Stratford-upon-Avon

See p. 74



Henley Street and Birthplace of Shakespeare

See p. 74

Stock No.
of Picture

YORK.

- 560 The Minster, exterior, from the north.
561 " " " " " southeast (82).
562 " " " " " southwest (82).
565 " " interior, choir, looking west (82).
564 " " " choir-screen (82).
566 " " " high altar (83).
563 " " " nave, looking east (83).
567 Micklegate Bar (83).

SCOTLAND.

DUMFRIES.

- 585 Caerlaverock Castle, from north (83).
584 " " " northeast (83).
586 " " " south (83).
583 Sweetheart Abbey, nave, looking east.
582 " " from southeast (84).
581 " " " southwest (84).

WALES.

HAWARDEN.

- 575 Hawarden Castle, Gladstone's home (84).
576 " " Glimpse of (84).

GREECE.

ATHENS.

- 198 Parthenon (from photograph) (84).
199 " (detail) (84).
297 Erechtheum, Porch of the Caryatides (87).
293 Propylaea (87).

ITALY.

FLORENCE.

- 216 Bargello Palace stairs (courtyard) (87).
221 Cloister of Church of St. Mark (87).

MILAN.

- 333 Cathedral, The (87).

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.

Stock No.
of Picture

ROME.

- 343 Castle and Bridge of St. Angelo (88).
 212 Cloister of the Church of St. John Lateran (88).
 207 Colosseum and Arch of Constantine (88).
 208 Roman Forum, from Arch of Septimius Severus (88).
 202 St. Peter's Basilica, interior (88).

VENICE.

- 291 Bridge of Sighs (88).
 220 Doge's Palace (89).

VERONA.

- 218* Juliet's Grave (89).

SICILY.

GIRGENTI.

- 222 Temple of Castor and Pollux (89).

TAORMINA.

- 213 Mt. Etna and ruins of Greek Theatre (89).

PALERMO.

- 268 Cloister of the Church of St. John (89).

SWITZERLAND.

BÂLE.

- 587 Münster, Das (the Cathedral) (89).

INTERLAKEN.

- 593 Jungfrau, The (90).

LAUTERBRUNNEN.

- 594 Lauterbrunnen Valley, showing the Staubbach (the dust
brook) (90).

LUCERNE.

- 590 Cathedral and Lake Lucerne (90).
 592 Lion Monument, The (90).

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.



Avon River and Shakespeare Memorial
Theatre, Stratford-upon-Avon

See p. 74



Shakespeare's Memorial, Trinity
Church, Stratford-upon Avon

See p. 74



Trinity Church (from Avon River), Stratford-
upon-Avon

See p. 74



Trinity Church (from the Island), Stratford-
upon-Avon

See p. 74



Trinity Church (Chancel), Stratford-upon-
Avon

See p. 74



Trinity Church (Nave), Stratford-upon-
Avon

See p. 74



Tudor House, Stratford-upon-Avon
See p. 74



Mary Arden's Cottage, Wilmcote, England
See p. 74



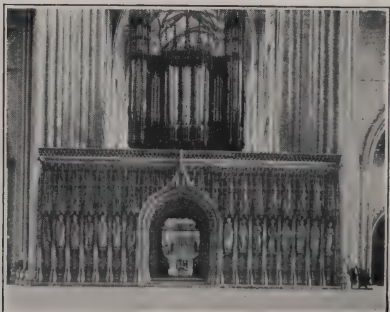
York Minster (from Southeast)
See p. 79



York Minster (from Southwest)
See p. 79



York Minster Choir (Looking West)
See p. 79



York Minster (Choir Screen)
See p. 79



York Minster (High Altar)
See p. 79



York Minster (Nave, Looking East)
See p. 79



Micklegate Bar, York
See p. 79



Caerlaverock Castle (from the North),
Dumfries
See p. 79



Caerlaverock Castle (from Northeast),
Dumfries
See p. 79



Caerlaverock Castle (from the South),
Dumfries
See p. 79



Sweetheart Abbey (from Southeast),
Dumfries
See p. 79



Sweetheart Abbey (from Southwest),
Dumfries
See p. 79



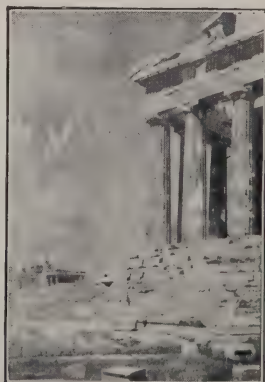
Glimpse of Hawarden Castle
See p. 79



Hawarden Castle, Gladstone's Home
See p. 79



Parthenon, Athens (from Photograph)
See p. 79



Detail of Parthenon
See p. 79

Stock No.
of Picture

- 591 Lion Monument, The, with pool (90).
 588 Lucerne and Mt. Pilatus.
 589 " " " Rigi

MÜRREN.

- 596 Eiger and Mönch, Mts. (90).
 595 " Mönch, and Jungfrau, Mts. (91).
 597 Jungfrau, The (91).

UNITED STATES.

ARLINGTON, VA., NATIONAL CEMETERY.

- 519* Amphitheatre.
 517* Anchor of Battleship Maine, An.
 512 Curtis-Lee Mansion (91).
 515* Field of the Dead.
 516* Graves of Victims of Battleship Maine Explosion.
 520* Tomb of the Unknown Dead.
 513* Officers' sections.
 514* Receiving Tomb.
 518* Temple of Fame.
 511 View of the City of Washington.

MT. VERNON, VA.

- 678 Mansion House, east front (91).
 677 " " west " (91).
 679 " " from north (distant).
 680 " " " " (near) (91).
 681 View across the Potomac River.
 233 Washington's home (panoramic view) (92).
 682* Washington, Tomb of.

WASHINGTON, D. C.

- 509 Capitol, Bird's-Eye View from (92).
 450 Capitol, exterior, Dome (detail of) (92).
-

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.

Stock No.
of Picture

- 448 Capitol, exterior, from northeast (92).
 447 " " front elevation.
 661 " " " " (panoramic view) (92).
 449 " " Senate wing, front elevation.
 456 " interior, Representatives, Hall of.
 452* " " " House of, bronze doors.
 461 " " Rotunda.
 451* " " " bronze doors.
 462* " " " canopy showing fresco.
 453* " " Senate wing, bronze doors.
 454 " " " Chamber (92).
 457 " " Statuary Hall.
 458* " " " " clock, by Franzoni.
 460 " " " " Frances Willard, statue.
 459 " " " " Stark and Webster, statues.
 455 " " Supreme Court Chamber.
 467* Congressional Library, exterior, bronze door (Writing).
 468* " " " " " (Tradition).
 466* " " " " fountain.
 464 " " " front elevation, from the
 west (92).
 469* Congressional Library, interior, central hall, glimpse of.
 465 " " exterior, " pavilion.
 472* " " interior, " staircase, from
 above.
 471 Congressional Library, " " hall, showing the
 Commemorative Arch.
 474 Congressional Library, north entrance-hall.
 470* " " " stairway.
 473 " " rotunda, reading-room (93).
 476 " " south entrance-hall (end showing
 Lyric Poetry).
 475* Congressional Library, " " (side).
 482* Corcoran Art Gallery, exterior.

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.



Erechtheum (Porch of the Caryatides), Athens

See p. 79



Propylaea, Athens

See p. 79



Bargello Palace Stairs, Florence

See p. 79



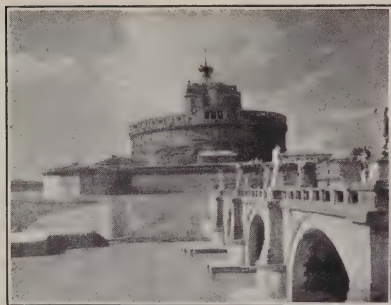
Cloister of Church of St. Mark, Florence

See p. 79



Milan Cathedral

See p. 79



Castle and Bridge of St. Angelo, Rome
See p. 80



Cloister of Church of St. John Lateran, Rome
See p. 80



Colosseum and Arch of Constantine, Rome
See p. 80



Roman Forum from Arch of Septimius Severus
See p. 80



Interior of St. Peter's Basilica, Rome
See p. 80



Bridge of Sighs, Venice
See p. 80



Doge's Palace, Venice
See p. 80



Juliet's Grave, Verona
See p. 80



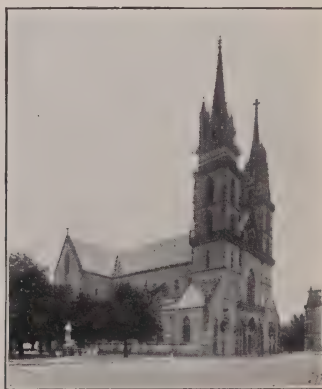
Temple of Castor and Pollux, Sicily
See p. 80



Mt. Etna, Sicily
See p. 80



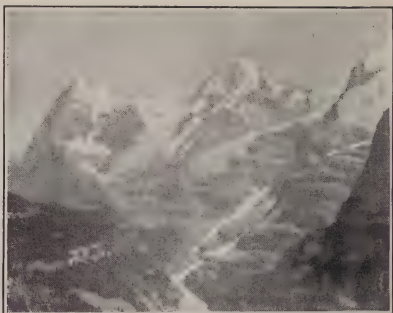
Cloisters of the Church of St. John, Palermo
See p. 80



Das Münster (The Cathedral), Bâle
See p. 80



The Jungfrau, Interlaken
See p. 80



Mts. Eiger and Mönch, Mürren
See p. 85



Lion Monument (with Pool), Lucerne
See p. 85



Lion Monument, Lucerne
See p. 80



Cathedral and Lake, Lucerne
See p. 80



Lauterbrunnen Valley (showing the Staub-
bach, dust brook)
See p. 80



Mts. Eiger, Mönch, and Jungfrau, Mürren
See p. 85



The Jungfrau, Mürren
See p. 85



Curtis-Lee Mansion, Arlington
See p. 85



Mansion House, Mt. Vernon (East Front)
See p. 85



Mansion House, Mt. Vernon (West Front)
See p. 85



Mansion House, Mt. Vernon (from North, near)
See p. 85



Bird's-eye View from Capitol,
Washington, D. C.
See p. 85



Capitol, Washington, D. C. (Detail of Dome)
See p. 85



Capitol (from Northeast), Washington, D. C.
See p. 86



Capitol, Washington, D. C. (Panoramic View)
See p. 86



Washington's Home, Mt. Vernon
See p. 85



Senate Chamber, Capitol, Washington, D. C.
See p. 86



Congressional Library, Washington, D. C.
See p. 86



White House (North Front), Washington,
D. C.
See p. 95



White House (South Front, Distant),
Washington, D. C.
See p. 95



Congressional Library (Rotunda),
Washington, D. C.
See p. 86



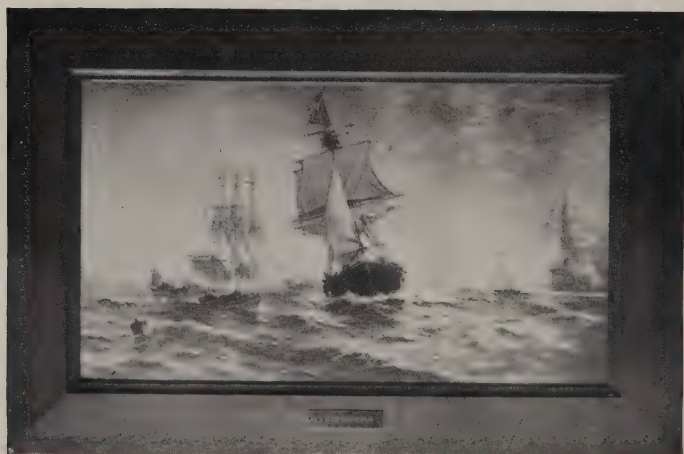
White House (East Room), Washington,
D. C.
See p. 95



Buttonwoods
See p. 95



Roadside Birches
See p. 95



Two Suggestions for Framing .
(See page 4 for Framing Prices)

Stock No.
of Picture

- 488* Corcoran Art Gallery, French room.
 484* " " " grand stairway.
 487 " " " Last Days of Napoleon (statue).
 483 " " " lower atrium.
 485* " " " " gallery, A.
 486* " " " upper atrium.
 494* Bureau of Printing and Engraving.
 497* Carnegie Library.
 502* Garfield Monument.
 496* Government Printing Office.
 500* House in which Lincoln Died.
 504* Lafayette Monument.
 505* Lincoln Monument.
 499* Old Ford Theatre.
 498* Patent Office.
 501* Peace Monument.
 506 Pennsylvania Avenue.
 495* Pension Building.
 503* Sherman Monument.
 492 State, War, and Navy Building.
 493 United States Treasury.
 507 Washington Monument (horizontal).
 508 " " " (upright).
 479 White House, east entrance.
 480 " " " room (93).
 477 " " north front (93).
 478 " " portico.
 481 " " south front (distant) (93).
 686 " " " " (near).

MISCELLANEOUS.

- 244 Buttonwood Trees (93).
 243 Roadside Birches (93).

Number in parenthesis following title of picture indicates the page on which subject is illustrated. With a few exceptions, all subjects are made in all sizes Turner Brown and Gray Prints.

† Subjects marked with dagger supplied also in Turner Hand-Colored Prints. For sizes and prices, framed and unframed, see p. 4.

Turner Free Traveling Art Exhibits

DESCRIPTION OF THE EXHIBITS AND THE PLANS UNDER WHICH THEY ARE GIVEN

ORIGINATORS OF FREE TRAVELING ART EXHIBITS. Several years ago we established the first free traveling art exhibit. We began with one crude exhibit and small attendance. Last year we had twenty-two collections, with an attendance of over one million people. This year, to meet the demand, we require forty exhibits.

The best place to inculcate the love of the beautiful is in the schoolroom. To the rising generation the most effective lessons can be given, and from the school millions of children will carry the lessons to millions of homes.—PRESIDENT ELIOT, Harvard University.

DEFINITE RESULTS. Fifteen hundred towns and cities have held these exhibits successfully. Towns of 1,300 people have raised \$240.00; of 15,000, \$600.00; of 60,000, \$1,200.00; of 250,000, \$2,200.00.

PICTURES IN EXHIBITS AND PROCESSES. Each exhibit contains 200 large pictures of ancient and modern art, chosen from all publishers the world over, and occupies 1,200 square feet. The productions include the finest brown prints, carbons, engravings, etchings, photogravures, and color facsimiles, exact replicas of the originals in drawing and color, so that one visiting the collection sees many of the most famous masterpieces as they appear in the great galleries of the world.

The finest collection ever gathered together in this country.—BOSTON TRANSCRIPT.

TURNER PRINTS

In addition to the prints from all publishers, we now include in our exhibits the Turner brown and gray Prints. These are the product of the only process by which absolutely fadeless prints of every size can be made. Sizes vary from 8 x 10 inches to six feet long, the latter the largest reproduction known. They are unequalled for depth, brilliancy, and carrying power, are especially adapted to large halls, and their cost is much less than other high-class reproductions.

IMITATORS. Quite naturally we have many imitators: the first class, local art-stores loaning a miscellaneous collection of pictures as an exhibit to advertise their business, without considering the adaptability of these pictures to school decoration; the second class, firms loaning their ex-

hibits to advertise their particular line of pictures under conditions which compel the exhibitor to purchase *those pictures only*. Our exhibits not only contain the best pictures for school decoration, but are used also as high-grade entertainments to cultivate and instruct, and the funds may be used to purchase *any picture published*, or for any other purpose.

It may be said that no such admirable representations of the architecture of Egypt have been seen in this country before, and the views of Alhambra are without rivalry in their beautiful perfection of the detail of Moorish architecture.—
SPRINGFIELD, MASS., REPUBLICAN.

PURPOSES FOR WHICH EXHIBITS MAY BE USED. While the exhibits raise funds primarily for the purchase of pictures to decorate schoolrooms, any funds raised may be used to purchase school libraries, pianos, physical apparatus, or for any other purpose whatever (see Terms of Exhibit, Plan 2). Containing the best pictures for each grade, the exhibit is a great incentive to systematic decoration as outlined under "Turner System of Schoolroom Decoration," on page 103. Our experts in this field have made remarkable progress the past few years, and we will gladly plan at any time complete decoration of any building, supplying lists of special subjects suited to this purpose.

STANDING OF OUR EXHIBITS. The standing of our exhibits is shown in the newspaper clippings in this announcement. During the National Educational Association Convention our exhibit at the Boston Art Club was the only one officially recognized by the committee, who distributed 25,000 tickets to visiting teachers. We have thousands of recommendations from all over the country.

Genuine artistic merit is the quality for which the pictures have been chosen.—NEW YORK POST.

THE EXHIBIT.

SIZE OF PICTURES. The actual pictures without mount range in size from 16 x 20 to 30 x 40 inches.

SUBJECTS. The pictures in the exhibit contain the best examples of ancient and modern painting, architecture, and sculpture especially adapted for schoolroom decoration.

MOUNTING. To keep the exhibit clean and attractive, the 200 pictures in each collection are mounted on dark, rich cloth which makes a uniform background.

FRAMING. The pictures in the exhibit are not framed; the dark mounts serve as frames and save transportation charges. Funds raised through exhibits may be spent for framed or unframed pictures. We carry the best quality of frames.

There is something for every taste, and no one will be disappointed.—COLUMBUS CITIZEN.

CATALOGUES AND NUMBERING OF PICTURES. Each picture in the exhibit is numbered to correspond with the catalogue number, which contains much interesting information concerning the artists, giving date and place of birth, and where original paintings are now found. The catalogues sell at the nominal sum of ten cents, so that all may afford them. Twenty-five per cent of the total catalogue sale is added to the picture fund; the balance is paid us to cover the cost of catalogues.

RACKS FOR HANGING THE PICTURES. The pictures are hung on special racks sent with the exhibit. These make the exhibit orderly and artistic in appearance, as each picture is hung in its special place; further, the exhibit can be put up in a much shorter time and without injury to the hall.

The collection of photographs and photogravures of famous paintings now on exhibition in the High School is considered the finest ever presented in St. Louis.—ST. LOUIS POST DESPATCH.

SHIPPING-CASES. Pictures, catalogues, and picture-hooks are packed in a strong trunk, and racks in a special case.

LOCAL ORGANIZATION AND INSTRUCTIONS. We have arranged such suggestions as have been obtained from our 2,000 successful exhibitors in printed forms which outline a perfect exhibit organization. These are sent free to each town, and relieve the exhibitor of all responsibility except the actual management.

The exhibition of art photographs which opened in City Hall this morning represents the finest thing in this line which has ever visited Springfield, and merits a good attendance.—SPRINGFIELD, MASS., UNION.

NO FINANCIAL GUARANTEE. No definite financial guarantee is necessary to secure the exhibit. We simply loan you the exhibit without charge, under Plans 1 and 2 of "Terms of Exhibit," but see special Plans 3 and 4 of "Terms of Exhibit."

TERMS OF EXHIBIT.

PLAN I. Exhibit is loaned free.

Exhibitor agrees to spend with us for pictures framed or unframed :

- (1) Net funds—from sale of tickets and sale of advertising in all exhibit printed matter—at list prices.
- (2) The 25% commission—given by us on outside orders taken during the exhibit and on sale of catalogues—at list prices.
- (3) All subscriptions and other funds raised in connection with the exhibit at a discount of 25%.

Exhibitor pays, from exhibit receipts, express charges from preceding place up to \$10.

PLAN II. Exhibitor agrees to pay us for the use of the exhibit :

- (1) One-half net funds from sale of tickets and sale of advertising in all exhibit printed matter.
- (2) One-half subscriptions and other funds raised in connection with the exhibit.
- (3) Seven and one-half cents each on all catalogues sold.

Exhibitor retains the 25% commission paid by us on all orders taken during the exhibit, and pays, from exhibit receipts, express charges from preceding place up to \$10.

PLAN III. Exhibitor agrees to spend with us for pictures framed or unframed :

- (1) Net funds from sale of tickets and sale of advertising in all exhibit printed matter.
- (2) The 25% commission given by us on outside orders taken during the exhibit and on sale of catalogues.
- (3) All subscriptions and other funds raised in connection with the exhibit.

Exhibitor pays, from exhibit receipts, express charges from preceding place up to \$10.

Exhibitor guarantees that his picture purchase shall amount to at least \$100 net, and, in consideration of this guarantee, he is entitled to a discount of 25% on all picture purchases.

PLAN IV. Exhibitor agrees to pay \$100 rental for the use of the exhibit four days, and is allowed the regular discount of 25% on all pictures purchased.

Exhibitor pays seven and one-half cents each on all catalogues sold and pays express charges from preceding place up to \$10.

SUMMARY OF EXHIBIT PLANS.

Plan I offers a means of starting picture funds in a substantial manner. It simply requires the purchase through us of any pictures published.

Plan II allows the exhibitor to use his half of the funds for any purpose whatever, and provides an excellent means for purchasing library equipments or for establishing retirement and scholarship funds.

Plan III gives to the exhibitor, in consideration of a certain guaranteed purchase of pictures, the privilege of a 25% discount on all picture purchases.

Plan IV gives the exhibitor an opportunity to raise funds for any purpose, and insures on all picture purchases the privilege of a 25% discount.

PLAN OF EXHIBITION.

The plan of exhibition is simple: an exhibition of from one to four days is held, to which an admission fee is charged by the exhibitor (this fee varies according to the means of the population). Concerts and entertainments are usually held in connection with the exhibit by school-children and local talent; teas, dances and candy sales have proven popular the past season. Our "Local Organization Instructions" in printed forms include these ideas and others, and suggest means to make them a success. School-children sell tickets, and in this way the community is thoroughly canvassed. The exhibit may be had under Plans 3 and 4 of exhibit terms without charging an admission fee if so desired.

The pictures have been collected by a connoisseur, and there can be nothing but praise for the work shown.— MINNEAPOLIS JOURNAL.

EXPENSES. The expenses in connection with the exhibit are light. Rent of hall is usually free, as some school or city hall can be used. In other cases, the owner of a hall or vacant store will gladly give the use of it for an educational purpose. When rent must be paid it can be deducted from the gross receipts. Local advertising and printing can be secured cheaply, if the purpose is explained. The cost is charged to expense of exhibit.

There is history, poetry, nature, religion, and all that is lovely in life represented by the masters of old and modern times.— DETROIT JOURNAL

EXPRESS CHARGES. The express charges from the next preceding place should not exceed \$10.00; if they do, *we will bear all in excess of \$10.00.*

SPACE OCCUPIED BY EXHIBIT. The space occupied is 1,200 square feet. The special floor racks, sent with the exhibit, besides giving an orderly, artistic appearance, reduce the actual wall-space required to 600 square feet.

It is probably the best collection of its kind ever shown in Dayton. The selection is admirable, embodying a wide range of artists and the various schools.—DAILY EVENING HERALD.

SALE OF PICTURES. Orders may be taken for pictures from visitors to the exhibit. We pay the exhibitor a commission of twenty-five per cent on such orders, which is added to his picture fund. This has proved one of the items which adds many dollars to this fund.

DISCOUNTS.

1. No discount on purchases with funds from ticket sale and local advertising, excepting as provided in Terms of Exhibit. See page 100.
2. Twenty-five per cent on purchases with subscriptions and outside available school funds.
3. Thirty-three and one-third to forty per cent on purchases with subscriptions and outside available school funds of European pictures, imported duty free under the tariff law of the United States, allowing free importation of pictures for educational purposes.
4. Twenty-five per cent on all future purchases to each exhibitor and the teachers.

COMMISSIONS

added to the picture fund :

1. Twenty-five per cent on orders placed by visitors to the exhibit.
2. Twenty-five per cent of total catalogue sale.

Turner System of Schoolroom Decoration

The Horace K. Turner Company offers free to exhibitors and patrons the services of its department for interior schoolroom decoration. The following paragraphs state a few general principles which an extensive practical experience in the field has shown to be of primary importance. The suggestions for color are based upon consideration for the physical well-being of pupils and teacher: colors that irritate the optic nerve create friction throughout the whole nervous system.

WALLS. White walls are inartistic and injurious to the eyes. In each room the amount of sunlight should determine the wall-tints. With a southern, eastern, or western exposure green of medium tint is most satisfactory, as it softens the sunlight. Where the exposure is to the north, northeast, or northwest it is best to use a warm buff tint to lighten the room.

CEILING. As a rule the ceiling should be a light tint of the wall color. Cream, or yellow tints, may be used on the ceiling and on the wall above the picture-molding when the lower walls are green.

WOODWORK. Brown woodwork (a stain is preferable to paint) harmonizes best with buff walls, and rich, low-toned olive with green walls. A pleasing contrast is obtained where the woodwork is green and the walls are buff.

PICTURE-MOLDING. Preferably the picture-molding should be finished in a tone to harmonize with the walls, but it may be of the same finish as the woodwork.

WINDOW-SHADES. Irrespective of source of light or wall-tints, window-shades should be gray green. This is in accordance with the advice of the best oculists.

VENTILATORS. All ventilators and wall-registers should be painted the color of the wall, to render them inconspicuous.

BLACKBOARDS. It is possible to obtain blackboards to harmonize with the color of the room. The ordinary blackboards may be covered by curtains of appropriate material and color to harmonize with the room. Suspended from small curtain-rods by rings, they will slide easily. Shelves may be placed over the blackboards for plaster casts and vases of beautiful form and color.

PICTURES. Pictures should be as carefully chosen as text-books. Even though they are the gifts of well-meaning friends, they should not be accepted unless adapted to the mental development of the pupils. Graduating classes should be guided in the selection of pictures by mature taste;

and teachers should not consider their own pleasure, but the influence of the pictures upon their pupils. Pictures should be chosen primarily to develop the children's sense of beauty. They should also be suited to the lighting and available wall-spaces of each room, and may, if the teacher desires, correlate with the subjects taught. Picture-frames should be unobtrusive and in harmony with the color-tone, character, and size of each picture. Pictures should not rest on the tops of blackboards or doors, and each should be hung so that the light from the windows will fall in accord with the light in the picture.

CASTS. Large casts of statuary and bas-reliefs may be used with fine effect in corridors and assembly-halls. The ivory finish harmonizes with most color-schemes. Reliefs should rest on wooden moldings two and a half inches wide, stained somewhat darker than the deepest tints of the cast.

PLAN OF DECORATION. Pictures and casts should not be permanently placed until a consistent plan of decoration has been prepared for the entire room. Only in this way can the best effect be secured. A definite scheme of decoration serves as a guide to graduating classes, to friends who wish to present pictures to the school, and secures a continued harmony of effect in spite of change of teachers.

OUR OFFER

We will draw up a plan of decoration for any school free of charge. For this purpose we require architects' plans or pencil sketches drawn to scale. For intelligent planning we must know the following:

- (a) Grade, or subjects, taught in each room.
- (b) Exact dimensions of all open wall-spaces suitable for decoration.
- (c) Exact position and dimensions of doors, windows, blackboards, and obstructions such as clocks, maps, hot-air grilles, stationary thermometers, telephones, etc.
- (d) Height of wall above blackboards.
- (e) Color of walls and window-shades.
- (f) Source of light, whether north, south, east, or west.
- (g) List of pictures, if there are any already hung.

Our plan of decoration will give the size, price, artist, and subject of the picture or cast that seems to us best suited for each space. It will also be accompanied, whenever desired, by small prints of the pictures and casts recommended, so far as obtainable. We invite consultation concerning changes that may seem desirable to the teacher at any time.

Turner Picture Studies and Picture Study Prints

The many friends of the Turner Picture Studies will be glad to know that the increasing demand has led us to publish them in book form. We shall continue to sell the single studies, and we are supplementing them by a series of Picture Study Prints of the corresponding subjects.

The Picture Studies are the product of lifelong research and years of study in the famous galleries of Europe and America. A broad art knowledge, combined with a wide experience in the educational field, has peculiarly fitted the author for this work. To those who do not already know the Picture Studies we can give no better introduction than the author's Foreword:

"Your attention is called to a course of picture study adapted to every grade in the public schools, from the lowest primary to the senior high.

"These studies are adapted in subject and treatment to the mental development of children in the several grades, and are to be regarded as suggestive material for developing the perceptions and imagination. Various ways of interesting the children are indicated, — sometimes by bringing out the message of beauty in the picture, sometimes by story-telling, sometimes by short essays as part of the regular English course, or in connection with literature, geography, or history. By our method a child who enters the primary department and continues his course to graduation from high school will have become familiar with ten good pictures each year, making a total of one hundred and thirty in a thirteen-year course.

"It is impossible to correlate the pictures closely with the course of study in the several grades. If desirable, exchanges may be arranged by teachers. Primarily, the purpose of the picture studies is to develop the feeling for beauty, not to illustrate literature, history, and other subjects. No attempt has been made to adapt the picture studies to the seasons of the year; it is often delightful to feel the beauty of the summer through the medium of a picture while winter snows envelop the earth. The course is not arranged as a hard-and-fast study in the curriculum, but as an element of pleasure and restfulness to both pupils and teachers. Joy in line, form, and color was instinctive in primitive man, and this fundamental love of the beautiful can be made a great uplift to the personal character of every child, which means uplift to national character in the future.

"The lives of the artists are touched upon, but made subordinate to the study of their pictures, believing as we do that it is a mistake to weary young minds with biography when interest in the spirit and meaning of the picture is the goal to be attained. We therefore present subjects by many masters, old and new, governed by the appeal in the picture, not by the fame of the artist.

' Though you may forget the singer,
You will not forget the song.'

These lines from a favorite hymn of Abraham Lincoln express our own feeling.

"From the suggested readings may be chosen what most strongly appeals to the individual teacher, whose personal equation must in the study of art, as in all other subjects, furnish the vital spark that gives light and warmth, bringing eager response from the unfolding intelligence of pupils. It is our earnest hope that these studies may serve to encourage teachers to give a larger place in their curriculum to appreciative study of architecture, sculpture, and painting."

PICTURE STUDY PRINTS

The Turner Picture Study Prints are designed for the use of the pupils in connection with the Picture Study course, and come only in the Picture Study subjects. They are half-tone reproductions averaging 2 x 3 inches. Each is printed on a sheet 3 1/4 x 4 1/4 inches to allow a pleasing margin, and they are made up in packages of ten of a single subject. The superior quality of the Prints and their fine detail make them invaluable aids in Picture Study work.

Funds raised through the Horace K. Turner Traveling Exhibits or Lectures may be applied to the purchase of Picture Studies and Picture Study Prints.

Price-list giving complete list of Picture Study subjects, together with Order Blank, sent on request.

From MR. HENRY WARREN POOR, Instructor of Drawing and Manual Training, Boston Normal School, Boston, Mass.

"It gives me pleasure to commend your Picture Studies. They contain a mine of valuable material, and we cannot have too much of this directly helpful and usable sort."

ALPHABETICAL INDEX OF SUBJECTS

	Listed on page
Achilles	30
Adams, Samuel	13
Adjustment of Conflicting Interests	20
Adonis	52
Africa	57
Aglaia	7
Albert Hall, London	73
" Memorial, London	73
Alma Mater	57
America	57
Amiens Cathedral, apse	58
" " central portal	63
" " from beffroi	58
" " west façade	63
" " west porch	63
Amphitheater, Arlington, Va.	85
Anarchy	52
Anchor of Battleship Maine, Arlington, Va.	85
Apollo and the Muses	42
Approach to Venice	51
Arts, The	13
Asia	57
Astronomy	42
At the Watering Trough	13
Autumn	7
"	57
Avon River and Shakespeare Memorial Theater	74
Bâle Münster, Switzerland	80
Baptism of Pocahontas	13
Bargello Palace Stairs, Florence	79
Bashful Suitor, A	20
Battle of Bunker Hill	51
Battle of Lake Erie	36
Bayard	36
Bellerophon	30
Boy Lincoln, The	20
Boy of Winander	52
Bridge of Sighs, Venice	80
Brig Armstrong Engaging the British Fleet	35
Broken Pitcher, The	8
Broken Pitcher, The	19
Bureau of Printing and Engraving, Washington, D. C.	95
Burning of the Frigate Philadelphia	35
Buttonwood Trees	95
Caerlaverock Castle from north, Scotland	79
" " " northeast	79
" " " south	79
Cairn, The	7
Canterbury Pilgrims	42
Capitol, Washington, D. C. (Detail of dome)	85
" " " " from northeast	86
" " " " front elevation	86
" " " " " (panoramic view)	86
McEwen	30
Copley	13
La Farge	20
Walker	52
French	57
Benson	7
French	57
French	57
Vedder	52
Romano	42
Turner	51
Cox	13
French	57
Simmons	42
Dagnan-Bouveret	13
Benson	7
Pratt	57
Chapman	13
Israels	20
Trumbull	51
Powell	36
Paton	36
McEwen	30
Johnson	20
Walker	52
Moran	35
Bouguereau	8
Greuze	19
Moran	35
Alexander	7
Stothard	42

	Listed on page
Capitol, Washington, D. C. Senate wing, front elevation	86
" " " " Hall of Representatives	86
" " " " House of Representatives	86
" " " " Rotunda	86
" " " " " bronze doors	86
" " " " " canopy showing fresco	86
" " " " Senate wing, bronze doors	86
" " " " Senate Chamber	86
" " " " Statuary Hall	86
" " " " " clock by Franzoni	86
" " " " " Frances Willard, statue	86
" " " " " Stark and Webster, statues	86
" " " " Supreme Court Chamber	86
Carnegie Library, Washington, D. C.	95
Castle and Bridge of St. Angelo, Rome	80
Chambre des Députés, Paris	63
Champs Élysées, Paris	63
Charlemagne	Dürer 14
Chartres Cathedral, façade	63
" " from northwest	63
" " south porch	63
" " south porch, central portal	63
" " south porch, front elevation	63
" " west porch	63
Chester Cathedral, choir, looking west	64
" " choir-stalls	64
Christ Blessing Little Children	Plockhorst 36
City Walls from River Dee, Chester	64
Claudius Entering the Roman Senate	Maccari 30
Cloister of the Church of St. John, Palermo	80
" " " " " St. John Lateran, Rome	80
" " " " " St. Mark, Florence	79
Close of Day	Davis 14
Cologne Cathedral, side view	64
Colosseum and Arch of Constantine, Rome	80
Columbus, Christopher	Huntington 19
"Come Unto These Yellow Sands"	Field 14
Comedy	Simmons 42
Comus	Walker 52
Confucius, Lawgiver	La Farge 20
Convalescent	Israels 20
Congressional Library, Washington, D. C. bronze door (writing)	86
" " " " " " (tradition)	86
" " " " " " fountain	86
" " " " " " front elevation, from west	86
" " " " " " central hall, glimpse of	86
" " " " " " pavilion	86
" " " " " " staircase,	86
" " " " " " from above	86
" " " " " " hall, showing com-	86
" " " " " " memorative arch	86
" " " " " " north entrance-hall	86
" " " " " " stairway	86
" " " " " " rotunda, reading-room	86
" " " " " " south entrance-hall	86
" " " " " " " " (side)	86
Corcoran Gallery of Art, Washington, D. C.	86
" " " " " " French room	95

	Listed on page
Corcoran Gallery of Art, Washington, D. C., grand stairway	95
“ “ “ “ “ “ Last Days of Napoleon (statue)	95
“ “ “ “ “ “ lower atrium	95
“ “ “ “ “ “ gallery	95
“ “ “ “ “ “ upper atrium	95
Cornfield	Constable 13
Corrupt Legislation	Vedder 52
Crossing the Ford	Corot 13
Curtis-Lee Mansion, Arlington, Va.	85
Dance	Simmons 42
Death of Montgomery at Quebec	Trumbull 51
Debarcation of Columbus	Moran 35
Dignity and Impudence	Landseer 29
Discoverers and Colonizers Led to Headwaters of Mississippi River	8
Discovery of the Mississippi by De Soto	Powell 36
Doctor, The	Fildes 14
Doge's Palace, Venice	80
Doll's Bath, The	Igler 20
Dove Cottage, Wordsworth's Early Home	64
Edge of the Wood	Corot 13
Edict of Toleration of Lord Baltimore	Blashfield 7
Edison, Thomas A.	Life photograph 58
Egyptian Hieroglyphics	Alexander 7
Eiffel Tower and Park	63
“ “ from Seine River	63
Eiger and Mönch Mts., Switzerland	85
Eiger, Mönch, and Jungfrau Mts.	85
Embarkation of the Pilgrims	Moran 35
“ “ “ “	Weir 52
Endymion	Walker 52
Epic Poetry	Simmons 42
Erechtheum, Porch of Caryatides	79
Escaped Cow, The	Dupre 14
Euphrosyne	Benson 7
Europe	French 57
Family, The	Pearce 36
Faraday, Michael	Life photograph 58
Farragut Monument, New York City	St. Gaudens 57
Field of the Dead, Arlington, Va.	85
First Reading of Emancipation Proclamation	Carpenter 8
First Recognition of the American Flag	Moran 35
Fontaine de l'Observatoire	63
Ford, The	Corot 13
Ganymede	Walker 52
Garfield Monument, Washington, D. C.	95
Girl with Cat	Hoecker 19
Girl with Muff	Le Brun 29
Giuliano de Medici	Michelangelo 57
Good Administration	Vedder 52
God's Providence House, Chester	64
Government	Vedder 52
Government Printing Office, Washington, D. C.	95
Graduate, The	Blashfield 8

	Listed on page
Grande Allée des Tuileries, looking toward Louvre	63
“ “ “ “ “ Place de la	
Concorde	63
Grand Palais des Beaux-Arts, Paris	63
Graves of Victims of Battleship Maine Explosion	85
Halt in the Desert	Schreyer 42
Hamilton, Alexander	Trumbull 51
Hancock, John	Copley 13
Harvard House, Stratford-upon-Avon, Home of John Harvard's Mother	74
Hawarden Castle, Wales, Gladstone's Home	79
“ “ Glimpse of	79
Hawthorne, Nathaniel	Life photograph 58
Head of a Blacksmith	Whistler 52
Head of a Boy	Fuller 19
Hearing	Reid 41
Heidelberg Castle and Town	64
Helmholtz, Hermann von	Life photograph 58
Henley Street and Birthplace of Shakespeare	74
Hercules	McEwen 30
Highland Hearth	Douglas 14
Highland Music	Landseer 29
History	Simmons 42
Holy Family	Knaus 20
“ “	Murillo 35
Horse Guards, London	73
Hôtel des Invalides, Paris	63
“ “ “ the Dome	63
House in which Lincoln Died	95
Houses of Parliament and Thames River	73
Houses of Parliament and Westminster Abbey	73
Hudson, Sir Henry, Entering New York Bay	Moran 35
Hugo, Victor	Bonnat 8
Humboldt, Baron Alexander von	Schrader 42
Immaculate Conception	Murillo 35
Iron versus Wood	Moran 35
Jackson, General Thomas J.	Elder 14
Jason	McEwen 30
Jester, The	Hals 19
Jew's House, Lincoln	73
Jungfrau, Interlaken	80
“ Mürren	85
Juliet's Grave, Verona	80
Justinian, Lawgiver	La Farge 20
Kabyle	Schreyer 42
King Charles Spaniels	Landseer 29
King Charles Tower, Chester	64
King Lear	West 52
Knowledge	Reid 41
Labor	Pearce 36
La Bourse, Paris	63
Lady Hamilton as Daphne	Romney 42
Lafayette Monument, Washington, D. C.	95

Listed
on page

La Madeleine, Paris, from Rue Royale		63
“ “ front		63
“ “ side		63
Landing of Columbus	Vanderlyn	51
“ “ Leif Ericson	Moran	35
Landscape	Corot	13
“	Inness	20
La Sainte Chapelle, Paris, exterior		63
“ “ “ interior		63
Last Days of Napoleon	Vela	57
Lauterbrunnen Valley, Switzerland		80
Lee, General Robert E.	Elder	14
Lichfield Cathedral		73
Lincoln Cathedral, Angel Choir		73
“ “ chapter-house		73
“ “ choir, looking east		73
“ “ “ “ west		73
“ “ “ screen		73
“ “ Easter sepulchre and high altar		73
“ “ façade		73
“ “ from southeast		73
“ “ “ southwest		73
“ “ “ west		73
“ “ nave		73
“ “ south porch		73
“ “ southwest tower		73
“ “ triforium and Angel Choir		73
“ “ “ arch (detail)		73
“ “ west porch		73
Lincoln Monument, Washington, D. C.		95
Lion Monument, Lucerne		80
“ “ with pool		85
Little Red Riding Hood	Hiddemann	19
London Bridge		73
Lord Nelson in the Cabin of the Victory	Lucy	30
Louvre, The. Paris		63
“ “ and the Seine		63
Love Poetry	Simmons	42
Lowell, James Russell	Life photograph	58
Lucerne Cathedral and Lake		80
“ and Mt. Pilatus		85
“ and Mt. Rigi		85
Lycurgus, Lawgiver	La Farge	20
Lyric Poetry	Simmons	42
“ “	Walker	52
Madame Le Brun and Daughter	Le Brun	29
Madonna and Child	Murillo	35
“ of the Grand Duke	Raphael	36
“ “ “ Rose	Dagnan-Bouveret	14
Mansion House, Mt. Vernon, east front		85
“ “ “ “ west front		85
“ “ “ “ from north (distant)		85
“ “ “ “ “ (near)		85
Manuscript Book, The	Alexander	7
Mary Arden's Cottage, Wilmcote		74
Master Hare	Reynolds	41
McKinley, William	Life photograph	58

		Listed on page
Meadow Pool	Pearce	36
Micklegate Bar, York		79
Midnight Mass on the Mississippi River	Moran	35
Milan Cathedral		79
Mill, The	Marcke	30
Minute-man	Kitson	57
Mohammed, Lawgiver	La Farge	20
Moonrise		51
Moral and Divine Law	La Farge	29
Morning on the Lake	Corot	13
Moses, Lawgiver	La Farge	20
Mother and Child	Brush	8
“ “ “	Correggio	13
Mt. Corcoran	Bierstadt	7
Mt. Etna and Ruins of Greek Theater, Sicily		80
Mouth of the Seine	Turner	51
My Dog	Landseer	29
Napoleon as First Consul	Greuze	19
Newport Arch, Lincoln		73
Night in Venice	Iwill	20
Night Watch, The	Rembrandt	41
Notre Dame Cathedral, Paris, from southeast		63
“ “ “ from southwest		63
Numa, Lawgiver	La Farge	20
Nydia	Fuller	19
Ocean, The	Moran	35
Officers' Sections, Arlington, Va.		85
Old Ford Theater, Washington, D. C.		95
Old Houses on High Bridge, Lincoln		73
Old Mill, The	Bunner	8
Old Monarch, An	Bonheur	8
Oral Tradition	Alexander	7
Orpheus	McEwen	30
Oxen Going to Work	Troyon	51
Panthéon, Paris		63
Paris	McEwen	30
Parthenon, Athens		79
“ (detail)		79
Patent Office, Washington, D. C.		95
Paysage	Corot	13
Peace	Melchers	30
“ and Prosperity	Vedder	52
“ Monument, Washington, D. C.		95
Pennsylvania Avenue, Washington, D. C.		95
Pension Building, Washington, D. C.		95
Perseus	McEwen	30
Peterborough Cathedral, choir		74
“ “ Dean's Gate		74
“ “ façade		74
“ “ from southeast		74
“ “ nave		74
“ “ southwest tower		74
Pharaoh's Bed, Egypt		58
Philosophy	Reid	41
Picture Writing	Alexander	7

Listed
on page

Pied Piper of Hamelin, The	Kaulbach	20
Place de la Bastille and Colonne Juillet, Paris		64
“ de l'Opéra, Paris		64
“ and Colonne Vendôme, Paris		64
Planting Potatoes	Millet	30
Pont Alexandre III. (detail of column)		64
“ “ “ from Pont de la Concorde		64
“ “ “ looking toward Palais des Beaux- Arts (distant)		64
“ “ “ looking toward Palais des Beaux- Arts (near)		64
Port of Bodoë	Normann	36
Portia	Millais	30
Portrait of the Artist's Mother	Whistler	52
Primary School in Brittany	Geoffroy	19
Princes in the Tower	Millais	30
Printing Press, The	Alexander	7
Prometheus	McEwen	30
Propylaea, Athens		79
Pyramids of Cheops, Chephren, and Mycerinus		58
Queen Elizabeth Signing the Death Warrant of Mary Stuart	Schrader	42
Queen Louise	Richter	41
Reader, The	Hunt	19
Receiving Tomb, Arlington, Va.		85
Recording of Precedents	La Farge	29
Recreation	Pearce	36
Relation of Individual to State	La Farge	29
Religion	Pearce	36
Rembrandt as an Officer	Rembrandt	41
Rest	Laux	29
“	Pearce	36
Returning to the Fold	Davis	14
Return of the Conquerors, The	Moran	35
Roadside Birches		95
Roman Forum		80
Roman Girl at a Fountain	Bonnat	8
Roman Triumph, A	Vernet	52
Rows, The. Chester		64
Rydal Mount, Wordsworth's Later Home		64
“ Water		64
“ “ and Nab Scar		64
Sacred Song	Simmons	42
St. George	Donatello	57
St. James's Park and Buckingham Palace		73
St. John the Baptist	Murillo	35
St. Michael and the Dragon	Reni	41
St. Paul	Raphael	41
St. Peter's Basilica (interior)		80
Santa Maria, Niña, and Pinta	Moran	35
School of the Vestals	Leroux	29
Sciences, The	Cox	13
Seine River and Islands from Louvre		64
Selling Shellfish	Vernier	52

		Listed on page
Shakespeare, William, after the Chandos portrait		58
Shakespeare's Memorial, Trinity Church		74
Shepherdess	Millet	35
Sherman Monument, Washington, D. C.		95
Shower, A	Laugée	29
Sight	Reid	41
Signing the Declaration of Independence	Trumbull	51
Simplicity	Reynolds	41
Sir Walter Scott	Leslie	29
Slave Ship	Turner	51
Smell	Reid	41
Smithy, The	Herring	19
Society of Friends, A	Herring	19
Souvenir of Italy	Corot	13
Sower, The	Millet	35
Sphinx, front view		58
" (side view) and Pyramids		58
" and Pyramids of Chephren and Mycerinus		58
Spring	Benson	7
"	Pratt	57
Spring Flowers	Peele	36
State, War, and Navy Building, Washington, D. C.		95
Study	Pearce	36
Summer	Benson	7
"	Pratt	57
Surrender of Burgoyne	Trumbull	51
" " Cornwallis	Trumbull	51
Sweetheart Abbey, Scotland, from southeast		79
" " " southwest		79
" " " nave looking east		79
Taste	Reid	41
Temple Bar and Fleet Street, London		73
" of Castor and Pollux, Sicily		80
" of Fame, Arlington, Va.		85
Temples of Philae Across the Nile		58
Temple of the Winds	Loeb	29
Thalia	Benson	7
Thames River, Victoria Embankment, and Waterloo Bridge		73
Theseus	McEwen	30
Tomb of the Unknown Dead, Arlington		85
Touch	Reid	41
Tower Bridge, London		74
Trafalgar Square, London		74
Tragedy	Simmons	42
Trinity Church from Avon River, Stratford-upon-Avon		74
Trinity Church from the Island		74
" " chancel		74
" " nave		74
Triumph of Minnesota	Blashfield	8
Tudor House, Stratford-upon-Avon		74
Tuileries and Arc de Triomphe from Louvre		64
" from Louvre		64
Understanding	Reid	41
United States Treasury, Washington, D. C.		95

	Listed on page
Uriel	Walker 52
Uses of Wealth, The	Blashfield 8
Ulysses Deriding Polyphemus	Turner 51
Valley Farm	Constable 13
View Across the Potomac River	85
View of the City of Washington	85
Ville d'Avray	Corot 13
War	Melchers 30
Washington and Lafayette at Mt. Vernon	Rossiter 42
Washington, D. C., Bird's-eye view from Capitol	85
Washington, Martha	Stuart 51
Resigning his Commission	Trumbull 51
Washington's Home, Mt. Vernon (panoramic view)	85
Washington, Tomb of	85
" Monument (horizontal)	95
" " (upright)	95
Water Tower, Chester	64
Wells, Horace	Flagg 14
Westminster Abbey, interior	74
" " north porch	74
" " north transept	74
" " Poets' Corner	74
" " side view	74
" " south transept	74
" " west façade and Westminster	74
Column	74
Westminster Hall from Old Palace Yard	74
White House, east entrance	95
" " " room	95
" " north front	95
" " portico	95
" " south front (distant)	95
" " " (near)	95
White Squadron, The	Moran 35
Whitman, Walt	Alexander 7
Winter	Benson 7
"	Pratt 57
Wisdom	Reid 41
Wolf Charmer, The	La Farge 29
Woman Feeding Chickens, A	Millet 35
York Minster, from the north	79
" " " southeast	79
" " " southwest	79
" " choir, looking west	79
" " " screen	79
" " high altar	79
" " nave, looking east	79

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